

# Van Gogh Museum

Annual Report 2018



Van  
Gogh  
Museum  
Amsterdam



# Van Gogh Museum

Annual Report 2018



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# Supervisory Board statement

2018 was once again a resoundingly successful year for the Van Gogh Museum. Vincent van Gogh and his contemporaries continue to inspire millions of people all around the world, as is reflected in the sustained high numbers of visitors to both the museum and its website. In the past year, 2,165,000 art lovers from the Netherlands and abroad visited the museum, and our online fan base grew exponentially. After being officially opened by King Willem-Alexander during a celebratory event, the exhibition *Van Gogh & Japan* attracted an impressive 430,000 visitors, making it a great success.

*Van Gogh aspires* was published last year, the *Strategic Plan 2018-2020* outlining how the museum will work towards realising its Strategic Pillars in the years ahead. In its endeavours to deliver and uphold its mission, vision and core values, the museum focuses on three dimensions: local, global and digital.

In 2018, the local aspect was reflected in *Van Gogh Connects*, the learning pathway in which the museum is exploring how it can attract a more diverse range of visitors. On the global level, new venues have been secured for the *Meet Vincent van Gogh* experience, allowing us to share Van Gogh's legacy with even more people all around the world. The digital dimension was addressed with activities including the virtual exhibition #SunflowersLIVE, the digitisation of the collection of Japanese prints and *Van Gogh Highlights*: a new online platform presenting a selection of Van Gogh's letters.

In 2018, Joanne Kellermann left the Supervisory Board after eight years of dedicated service. We would like to thank Joanne for her commitment over the years. Maurine Alma was appointed as a new member. We welcome Maurine to the Supervisory Board and look forward to working together with her in the years ahead.

The Supervisory Board is keen to express its gratitude to the Ministry of Education, Culture and Science, the BankGiro Loterij, Van Lanschot and all other Van Gogh Museum partners and supporters. It is partly thanks to their (financial) support that the Van Gogh Museum was able to achieve such notable successes. We also sincerely thank the Vincent van Gogh Foundation, owner of the majority of the collection, for its unwavering support during the past year.

It goes without saying that the success of the Van Gogh Museum is largely down to the undiminished popularity of the art of Vincent van Gogh and the quality and character of the museum's collection. However, our passionate and expert staff are essential to all efforts focused on making the life and work of Van Gogh and his contemporaries accessible through exhibitions, publications and numerous other (online) activities, on ensuring that a visit to the museum is a unique experience and on preserving and managing the collection.

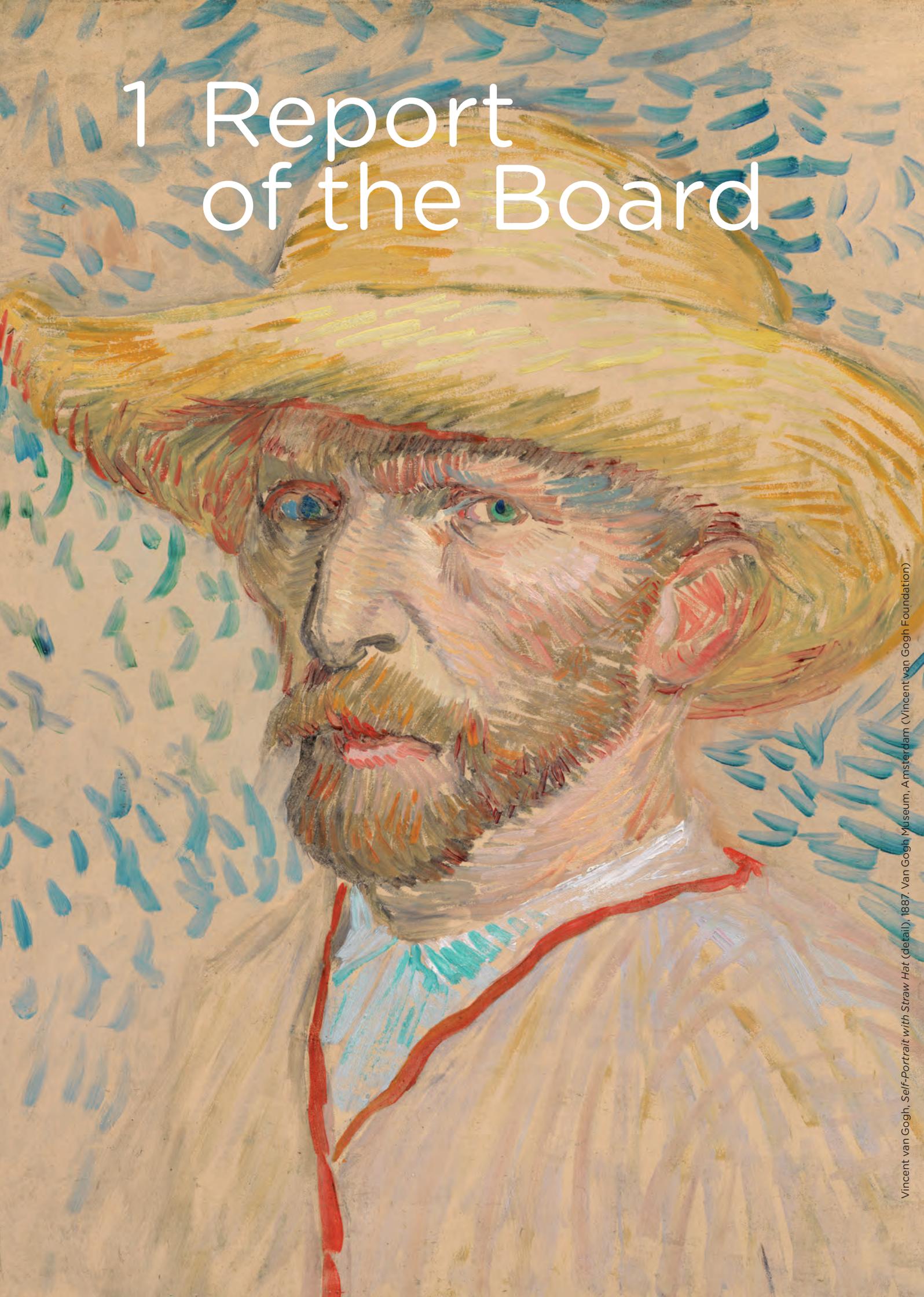
We are grateful to the Board of the Van Gogh Museum for the fruitful and close collaboration during the past year. It is therefore most regrettable that we will be bidding farewell to Director Axel Rüger in 2019, and we would like to take the opportunity to wish him every success in his new role of Secretary and CEO at the Royal Academy of Arts in London. And finally, we thank all members of staff at the museum for their passion, commitment and professionalism, thanks to which 2018 will be remembered as another exciting and successful year in the museum's history.

On behalf of the members of the Supervisory Board,  
Jacobina Brinkman, Hein van Beuningen, Gary Tinterow, Joanne Kellermann, Maurine Alma

Jaap Winter - Chair of the Supervisory Board



# 1 Report of the Board



Vincent van Gogh, *Self-Portrait with Straw Hat* (detail), 1887. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



# 2018 in short

We can reflect on another magnificent, successful year. In 2018, the Van Gogh Museum (hereinafter: VGM) welcomed 2,165,000 visitors. The majority of these visitors were Dutch. The percentage of visitors aged under 18 increased. Promoting the sale of online tickets with a start time helped us to ensure the best possible distribution of visitors throughout the day; 2018 was the year in which the infamous queues outside the VGM became a thing of the past. This resulted in a notable increase in visitor satisfaction; the Net Promotor Score rose from 58 in 2017 to 63 in 2018.

Japan was the focus of the first half of 2018. The unique exhibition *Van Gogh & Japan*, which featured loans from all around the world, offered an in-depth exploration of Vincent van Gogh's fascination with a country that he never actually visited, but that he knew from his collection of prints. A detailed description of this collection and its history was presented both in a publication and on the museum website. Providing digital access to the collection of Japanese prints means that a new part of Van Gogh's legacy is now accessible to a global audience.

2018 saw a renewed focus on Van Gogh's letters, including in the *Van Gogh Highlights - The Letters* campaign. Visitors can browse through a selection of the best letters on the VGM website and listen to them in a podcast series. Such activities mean that, in addition to the local and global dimension, a digital dimension is increasingly being added to Van Gogh's legacy – a dimension that will be further enhanced in the years ahead. The exponential growth in our social media fan base is proof of the progress being made in the digital sphere. The VGM has the most involved Facebook and Instagram followers in the international museum world.

Our *Strategic Plan 2018-2020* outlines how we plan to fulfil other aspects of our mission and vision in the near future. There is still scope for us to continue growing; new areas of interest are constantly coming to light.

## Exhibitions

### *Van Gogh & Japan*

The multifaceted, rich and compelling nature of Van Gogh's art was once again revealed during *Van Gogh & Japan* (23 March to 24 June 2018), 2018's blockbuster exhibition. This unique exhibition was officially opened by King Willem-Alexander during a celebratory event also attended by Ingrid van Engelshoven (Minister of Culture, Education and Science), Hiroshi Inomata (Ambassador of Japan to the Netherlands) and Jozias van Aartsen (Acting Mayor of Amsterdam). Van Gogh surrounded himself with Japanese prints, he copied them meticulously in his paintings and was



His Majesty the King, Senior Researcher Louis van Tilborgh and Director Axel Rüger | Photograph: Jan-Kees Steenman



Opening of *Van Gogh & Japan* | Photograph: Jan-Kees Steenman

inspired by their composition, form, colour, light and lines. He gradually succeeded in integrating the Japanese refinement into his distinctive style, a development that visitors could easily trace in the exhibition. A variety of Japanese prints was united with some 60 paintings by Van Gogh, including unique loans from museums and private collections all around the world. It was the first time that *Self-Portrait with Bandaged Ear* (1889, The Samuel Courtauld Trust, The Courtauld Gallery, London) had gone on display in the Netherlands since 1930. Other highlights included Van Gogh's *Self-portrait* (1888, Harvard Art Museums/Fogg Museum, Cambridge, MA) and *Woman Rocking the Cradle (Augustine Roulin)* (1889, The Art Institute of Chicago). *Van Gogh & Japan* received excellent reviews in the (inter)national press, and was even featured on the front page of *The New York Times*. The Dutch leg of the exhibition attracted approximately 430,000 visitors and secured one of the highest visitor ratings. The exhibition at the three locations in Japan (Tokyo, Kyoto and Sapporo) attracted a total of 750,000 visitors.

### **Gauguin & Laval in Martinique**

This was the first time that the paintings made by Paul Gauguin and Charles Laval during their stay on the Caribbean island of Martinique were united in a single exhibition. The colourful work by the artist friends, contemporaries of Van Gogh, took centre stage in *Gauguin & Laval in Martinique* (5 October 2018 to 13 January 2019). The exhibition was complemented by three well-attended discussion evenings, in which themes associated with colonialism, language, colour and representation were debated. This series was part of *Van Gogh Connects*, a long-term learning pathway in which the museum explores how it can gain relevance to young adults (aged 18 to 30) with a migrant background.

### **Van Gogh Dreams**

In the summer of 2018, the narrative installation *Van Gogh Dreams: A journey through his mind* opened at the museum (27 July 2018 to 13 January 2019). The installation transported visitors to Arles in the South of France, where Van Gogh stayed in 1888-1889. Combining light, audio and colour – including a field of 900 handmade glass sunflowers – the multimedia experience invites visitors to explore Van Gogh's inner life. The installation offers visitors an emotionally-charged introduction to who Vincent was and how he experienced the world around him.

### **The Mesdag Collection**

Coinciding with *Van Gogh & Japan*, the Mesdag Collection (hereinafter: TMC) presented *Mesdag & Japan: Collecting the Far East* (7 March to 17 June 2018). Located in The Hague, the museum – that is part of the Van Gogh Museum Foundation – displayed Hendrik Willem Mesdag and Sientje Mesdag-van Houten's collection of Japanese decorative art, ranging from samurai swords to Satsuma earthenware vases. The exhibition also explored the influence of Japonism on art in The Hague.

In the autumn, TMC hosted *The Sensation of the Sea: In honour of Bas Jan Ader* (14 September 2018 to 6 January 2019), compiled by guest curator Joanna De Vos. The exhibition focused on the sea as a powerful imaginative force and the performance *In Search of the Miraculous* by Bas Jan Ader, who disappeared in 1975 during an attempt to sail cross the Atlantic Ocean. *The Sensation of the Sea* successfully proved how contemporary and 19th-century art can be combined and trigger fresh interpretations and perspectives.



*The Sensation of the Sea* | Photograph: Jan- Kees Steenman

## Collection and research

### **Van Gogh's Japanese prints**

The many Japanese prints that Van Gogh collected throughout his life are a key part of the VGM's collection, but the account of this aspect of the artist's legacy was in need of an update. In 2018, the MGIP Award-winning book *Japanese Prints. The Collection of Vincent van Gogh* was published,

a fine addition to the catalogue accompanying *Van Gogh & Japan*. Authors Louis van Tilborgh, Chris Uhlenbeck and Shigeru Oikawa detail the composition of the collection, the influence of the prints on Van Gogh's artistic development and his fascination with certain motifs, but also revised the traditional conception that Van Gogh collected the prints for pleasure. In fact, he acquired the highly popular prints with a view to trading them. High-quality images of the complete collection are available on [www.vangoghmuseum.nl/en/japanese-prints](http://www.vangoghmuseum.nl/en/japanese-prints).

### 2018 IN NUMBERS - VAN GOGH MUSEUM

2,161,160 visitors

66,644 schoolchildren

5,048,307 website visitors

4,7 million Facebook followers

900,000 Instagram followers

456 new acquisitions in the library

578 meters of books relocated

194 events and receptions for nearly 20,000 visitors

132 lessons on Van Gogh at schools in deprived neighbourhoods

### **Drawings**

Following extensive scientific research conducted by the VGM, two drawings were added to Van Gogh's oeuvre: *The Hill of Montmartre with Stone Quarry* (1886), in the collection of the Van Vliissingen Art Foundation, and *The Hill of Montmartre* (1886), a drawing in our own collection that was previously thought not to be by Van Gogh. The ascription was possible thanks to meticulous examination of the subject, style, technique and materials used, based on new reference material. Both drawings were on display in *Impressionism & Beyond. A Wonderful Journey*, an exhibition at Singer Laren (16 January to 27 May 2018).

## Acquisitions

### **Pissarro**

The acquisition of 91 prints by Camille Pissarro was an outstanding addition to the VGM collection in the field of Impressionist printmaking. Pissarro was one of the most prominent, productive and inventive representatives of the genre. He put research and experimentation first and foremost, believing that the process of creating the prints was more important than the ultimate result. Pissarro created different versions of each composition, using a range of techniques and materials such as wire brushes, sandpaper and copper daguerreotype plates. The acquired collection, which offers a representative overview of Pissarro's oeuvre, includes countless unique and sought-after works, including a self-portrait of the artist that is reminiscent of the self-portrait of the aged Rembrandt. To Van Gogh, Pissarro was 'Père Pissarro', a huge source of inspiration. The prints were acquired with support from the BankGiro Loterij, the Vincent van Gogh Foundation and the members of The Yellow House. A selection of the prints was exhibited at the museum from 1 March to 26 May 2019.

## Marketing and public affairs

### **Fan base**

In 2018, the VGM welcomed 2,161,160 visitors. The largest group (more than 15%) of visitors were Dutch. The percentage of visitors aged under 18 increased. Promoting the sale of online tickets with a start time ensured the best possible distribution of visitors throughout the day and meant that the queues outside the museum on Museumplein became a thing of the past. VGM enthusiasts are highly involved. Year after year, this is reflected not only in the visitor numbers, but also in the interest in our online activities – interest that grew exponentially in the past year.

The museum has the world's most involved fan base on Facebook and Instagram. The number of



Visitor waiting area, winter peak period 2017 | Photograph: Jort Slingerland



Visitor waiting area, summer peak period 2018 | Photograph: Jort Slingerland

followers on Instagram doubled to more than 900,000, and engagement increased dramatically from 4 to 9.1 million. The museum has more than 1.6 million fans on Twitter and our Facebook pages have a combined total of more than 4.7 million followers. The VGM website was visited more than 6.7 million times: a new record. Online interest was primarily focused on *Van Gogh & Japan*, the *Van Gogh Highlights – The Letters* campaign, the collaboration with fashion brand Vans and Van Gogh’s 165th birthday on 30 March 2018, which was celebrated with online activities including the #VanGoghCelebrates campaign and the creation of *Van Gogh Inspires*, an inspiration community on Facebook.

The VGM is in the international top-five of art museums in terms of social media reach, joined by the Museum of Modern Art, the Louvre, the Metropolitan Museum of Art and the Saatchi Gallery. This dominant position was emphasised by #SunflowersLIVE, the captivating Facebook-based virtual exhibition of the five *Sunflowers* paintings spread all around the world – in Amsterdam, London, Munich, Philadelphia and Tokyo – being lauded as the most innovative social media project at The Best Social Awards.

### **Letters**

Van Gogh’s legacy extends beyond his paintings and drawings. The artist’s impressive correspondence is also part of the museum’s collection. In the past year, a selection of 65 of the more than 800 letters, primarily written by Vincent van Gogh to his brother Theo, have been published on our website in Dutch and English: [www.vangoghmuseum.com/highlights](http://www.vangoghmuseum.com/highlights). In contrast to the academic variant [vangoghletters.org](http://vangoghletters.org), this site is designed for use by a wider audience: to browse, highlight passages and subsequently share them on social media. The letters are an important source for everyone looking to get better acquainted with Van Gogh, both the artist and the man behind the paintings. But considered more simply as letters, they are still worth a read: they are inspirational and moving, because they touch upon recognisable, universal themes.

The launch of the interactive website was promoted with the *Van Gogh Highlights – The Letters* campaign. The museum collaborated with Radiomakers Desmet to create a podcast series in which Dutch actors, authors and musicians (including Adriaan van Dis, Loes Luca, Akwasi and Nazmiye Oral) recited their favourite passages from the 140-year-old letters and explained how Van Gogh’s words move them. Quotes from the letters were projected on pavements throughout the Netherlands, on Museumplein and on streets bearing Van Gogh’s name. The podcast series is available for free on [www.vangoghmuseum.nl/podcast](http://www.vangoghmuseum.nl/podcast).

### **Brand passport**

All of our activities stem from our conviction that Van Gogh and his works are still very much full of life. This notion underpins the VGM’s global communications. The VGM is a universal brand, and all of the museum’s activities and communications contribute to strengthening the brand. It is for good reason that the words ‘personal’, ‘enterprising’, ‘authentic’ and ‘colourful’ characterise the VGM’s brand personality. We communicate this identity with a so-called Guiding Idea, in our case,

through short, active tag lines such as *Van Gogh Meets*, *Van Gogh Connects* and *Van Gogh Travels*. These ‘hooks’ indicate what we think is important and what we do as an animated, contemporary museum that is always developing.

In the past year, we recorded these fundamentals in our Brand Passport, *Van Gogh Lives. Every aspect of the Van Gogh Museum brand*, as – despite our wide range of activities – we want to remain recognisable and comprehensible, both within the museum and to external parties. The Brand

Passport explains to VGM staff who we are, what we stand for, and who we are here for, and contains clear guidelines for safeguarding and promoting our brand identity. The Brand Passport is published in the VGM’s corporate identity, thereby concluding the project linked to our new visual identity.

## LOVING VINCENT

The renown of Van Gogh and his legacy reaches all around the world, even into Hollywood. *Loving Vincent* being nominated for an Oscar in the category of Best Animated Feature Film was certainly a memorable moment in the VGM’s history. Director Axel Rüger attended the celebratory Oscars ceremony in California on 4 March 2018, together with film directors Hugh Welchman and Dorota Kobiela. Although it did not win the Oscar, the world’s first fully-painted animated feature film proved to be a firm public favourite. *Loving Vincent* is an artwork in itself and an homage to an artist who will continue to inspire future generations.



Vans x Van Gogh Museum

## Van Gogh Museum Enterprises

### Pop-up tour

The VGM is constantly seeking new ways of introducing the life and work of Vincent van Gogh to people all around the world. 2018 saw the launch of the *Van Gogh Museum Editions Pop-up tour*. This interactive tour initially visited prominent shopping malls in the United States: in 2018, the tour was in Philadelphia and Short Hills; in 2019, it will be heading to Houston. The primary aim of the pop-up is to stimulate sales of the Van Gogh Museum Editions and merchandise, to generate revenue for the museum. The tour also introduces the American audience to Van Gogh’s oeuvre with the help of the Editions: high-quality 3D reproductions of Van Gogh’s paintings that are difficult to tell from the original with the naked eye. The colours, light and brushstrokes have been reproduced as accurately as possible. The *Van Gogh Museum Editions Pop-up tour* is supported by Samsung, Takii and Desso.

### Vans x Van Gogh Museum

The VGM believes in the power of its brand and looks for opportunities to further enhance it through collaboration with inspirational partners: contemporary artists, strong brands and organisations that offer added value. The collaboration with iconic American brand Vans is a prime example of success in this field. The partnership generated an exclusive collection of shoes, shirts, hoodies and backpacks featuring images of a selection of Van Gogh masterpieces and lesser-known works. The *Vans x Van Gogh Museum* collection was a resounding success – most items sold out in no time. As a result of the collaboration, Vans’ slogan ‘Off the Wall’ was given fresh meaning. After all, Van Gogh’s paintings leap from the wall and make a contemporary, daring entrance into street culture.

## Organisation

### Strategic Plan

*Van Gogh aspires. Strategic Plan 2018-2020* is the title of the Van Gogh Museum’s new Strategic Plan, which follows on from the Strategic Plan 2014-2017. The plan determines the direction in which the museum wishes to proceed, and guides the museum’s policy and activities. Our mission remains the guiding principle underpinning all that we (aspire to) do: ‘The Van Gogh Museum makes the life and work of Vincent van Gogh and the art of his time accessible and reaches as many people as possible in order to enrich and inspire them’.

The VGM is leading, strives for excellence and is inspiring. These core values are of paramount importance in the corporate culture, the positioning of the museum in the international art landscape, in fulfilling our primary objective, in business operations and in our relationships with each other,

our visitors and our partners all around the world. On a day-to-day basis, the sectors of Museum Affairs, Public Affairs, Operations and Van Gogh Museum Enterprises BV (hereinafter: VGME) are jointly responsible for realising and implementing our primary objective.

*Van Gogh aspires* outlines the ambitions and areas of interest upon which the museum will focus in the years ahead, spread throughout the organisation, and covering social, art historical, technological, operational and commercial concerns. In the plan, the VGM's activities and thought processes are consistently categorised in three marketing dimensions: local, global and digital.

This Strategic Plan covers the period up until 2020, but 2023 is another major point on the horizon – the year in which the VGM will celebrate its golden jubilee, a significant milestone for the museum.

### **Privacy legislation**

The VGM is obliged to comply with the General Data Protection Regulation (hereinafter: GDPR), which came into effect within the European Union on 25 May 2018. Roughly speaking, this new legislation bolsters and builds upon privacy rights while handing more responsibilities to organisations. The processing of personal data and digital information (IP addresses, cookies) is strictly regulated, partly to help prevent data leaks. Organisations are required to provide transparency regarding how they view, save, store, analyse, combine and delete data. The museum's privacy statement applicable to visitors and other relations from whom we process personal data is available on [www.vangoghmuseum.nl/en/privacy](http://www.vangoghmuseum.nl/en/privacy). TMC has its own privacy statement, which is available on [www.demesdagcollectie.nl/en/more-about-the-museum/terms-and-conditions/privacy](http://www.demesdagcollectie.nl/en/more-about-the-museum/terms-and-conditions/privacy). The VGM is committed to fully complying with the GDPR. When collaborating with other parties, we always use a so-called processing agreement, drafted in accordance with official GDPR guidelines. In 2018, a Privacy Officer was appointed, and a Privacy Committee was established. The Data Driven Marketing Association (DDMA) has audited the VGM's marketing activities, and awarded the museum its 'Privacy Guarantee'.

### **Information security**

It is not only important to treat third-party data with care, it is equally vital that we sufficiently protect our own corporate information and information systems. Rapid technological development

and digitisation go hand in hand with numerous risks and new types of cyber criminality. In the past year, the VGM has invested in various means of improving its information security. Based on the ISO 27001 information security standard, (behavioural) controls were established and measures taken. Assisted by a feedback group, a staff awareness programme was launched. The museum has also established an Information Security Committee, which advises VGM colleagues and, where needed, investigates how information security can be improved.

### **New offices**

In late January 2018, museum staff relocated to the new offices close to the VGM. The sympathetically restored building at Gabriël Metsstraat 8 was built in 1907 as a domestic science school and designed by J.H.W. Leliman. Many original elements of the building have been retained. The interior design – such as the colour scheme has been used to link the building to the world of Van Gogh. The resulting building which has been awarded BREEAM-NL sustainability certification – offers high-quality surroundings befitting of the status and character of the museum, and where our staff enjoy working.



Entrance to Gabriël Metsstraat 8 | Photograph: Jan-Kees Steenman

## AWARDS

|  |  |
|--|--|
| <i>Seeing with a Japanese Eye</i> (video)                                    | Museums in Short Award   |
| Anita Vriend (Information Specialist)  | Kress Award to European Librarians from the Samuel H. Kress Foundation |
| Facebook live streams #SunflowersLIVE  | AVICOM award and The Best Social Award                                 |
| <i>Japanese Prints. The Collection of Vincent van Gogh</i> (publication)     | MGIP award   |
| Accessibility  | De Zonnebloem plaque   |
| Cas Boland (Head of Marketing)   | Digital Marketing Professional of the Year 2018                        |
| <i>Loving Vincent</i> (film)   | Oscar nomination   |
| Van Gogh Blooms: seeing with a Japanese eye (sponsor case with Van Lanschot) | SponsorRing (bronze)   |

### **Relocation of the Library**

The VGM Library also relocated to Gabriël Metsustraat 8, moving into the heart of our organisation – in line with the ideas of Vincent Willem van Gogh, Vincent van Gogh's nephew and the founder of the VGM. The new building therefore also has a semi-public function. Located next to the entrance, the study room is open to the public. The reading room was realised with support from the Van Zadelhoff Fonds.

## Partnerships

### **Van Gogh Europe**

Van Gogh aspires, inspires, illuminates, connects... In short: Van Gogh lives. All around the world, people of all ages are delving into his life and work. This undiminishing interest in Van Gogh underpins our existence and represents perpetual acknowledgement of our mission. However, the VGM does not stand alone: Van Gogh Europe is a network of some 30 partner institutions in the Netherlands, Belgium, France and England, working together to offer access to the many places where Van Gogh lived and worked. The network's efforts allow travellers and holidaymakers to retrace Van Gogh's footsteps. And they enjoy doing so, as was proved by the follow-up campaign to #FollowVanGogh on Facebook and Instagram.

## Fundraising

### **Record**

It is impossible for us to overemphasise how important the generous contributions from private benefactors, sponsors, corporate partners, funds and foundations are to the museum and how grateful we are for their donations and commitment. They support the realisation of exhibitions such as *Van Gogh & Japan*, but also facilitate major acquisitions, unique educational activities and the *Van Gogh Museum Editions Pop-up tour* in the United States. We greatly appreciate the support of current main partners the BankGiro Loterij and Van Lanschot, but also of our other partners, both large and small.

In this respect, we would like to explicitly mention the generosity of the BankGiro Loterij. During the Goed Geld Gala 2018 at Singer Laren on 20 February, the VGM, Rijksmuseum, Mauritshuis and Kröller-Müller Museum were presented with a joint cheque for € 7,259,052. The VGM also received support totalling € 124,144 from designated contributions.

We reflect on another exciting and successful year for the museum, alive with enjoyable collaborations – both within the museum and with our valued partners. We would like to extend our special thanks to the members of the Vincent van Gogh Foundation, owner of the majority of the VGM collection, for their continued trust and support. We also thank the Supervisory Board and the Advisory Council for their involvement and dedication. And finally, we thank all VGM staff for their enthusiasm and commitment, which underpinned another inspirational year with countless successful activities.

Axel Rüger – Director

Adriaan Dönszelmann – Managing Director



# 2 Overview of 2018





# Museum Affairs

## Outline of the sector

The Museum Affairs sector is responsible for managing, exhibiting and providing access to the valuable, unique collections of the VGM and TMC. This sector organises captivating exhibitions, manages, preserves and enhances the museum collection, arranges loan processes, plans educational projects and conducts first-rate scientific research.

The Museum Affairs sector comprises the departments of Collections & Research, Collection Management & Restoration, Collection Information, Education & Interpretation, the Registrar's Office and the Exhibitions Team, as well as TMC in The Hague.

## Exhibitions

The VGM complements the presentation of its permanent collection with a varied programme of temporary exhibitions. The museum organises two major exhibitions in the Exhibition Wing every year, in addition to a more modest summer presentation. The Rietveld Building hosts smaller exhibitions featuring work by contemporary artists.



Van Gogh Museum | Photograph: Jan-Kees Steenman



His Majesty the King with Curator Nienke Bakker |  
Photograph: Jan-Kees Steenman



*Van Gogh & Japan* | Photograph: Jan-Kees Steenman

### ***Van Gogh & Japan***

23 March – 24 June 2018

The exhibition *Van Gogh & Japan*, which first went on display at three Japanese museums, used some 60 of Van Gogh's paintings and drawings alongside a varied selection of Japanese prints to reveal the extent of Van Gogh's admiration for Japanese art and how it dramatically changed his own work. Unique loans from museums and private collections all around the world travelled to Amsterdam to feature in the exhibition, including *Self-portrait with Bandaged Ear* (1889, The Courtauld Gallery, London). *Van Gogh & Japan* was a resounding success, attracting more than 430,000 visitors. Visitors were invited to book their ticket online in advance, which meant we could ensure optimal visitor distribution.

The exhibition was accompanied by a richly-illustrated catalogue with contributions from VGM curators and experts in the field. Vincent van Gogh's collection of Japanese prints was the subject of a separate publication, which analysed the nature of the collection, described how it was built up and reconstructed its original composition. The prints were also digitised, offering visitors online access to this important museum sub-collection. On 6 and 7 June 2018, the VGM organised an international symposium exploring the theme of *Van Gogh & Japan*. The symposium also focused on Japonism and primitivism.

### ***Gauguin & Laval in Martinique***

5 October 2018 – 13 January 2019

*Gauguin & Laval in Martinique* was the first ever exhibition to unite almost all of the works that artist friends Paul Gauguin and Charles Laval made in Martinique. The exhibition offered the VGM the opportunity to join visitors in reflecting on topical themes such as colonialism, language, origin and representation, and the museum seized the opportunity to learn about inclusive interpretation. The exhibition attracted more than 180,000 visitors.

The side programming, which also allowed the museum to enter into discussion with the public, was a resounding success. The *Verkeerd Verbonden* ('*Misconnected*') element of the programme, part of the *Van Gogh Connects* learning pathway, was developed in co-creation with a think tank of 24 young adults and resulted in three sold-out discussion afternoons with young adults with a migrant background.

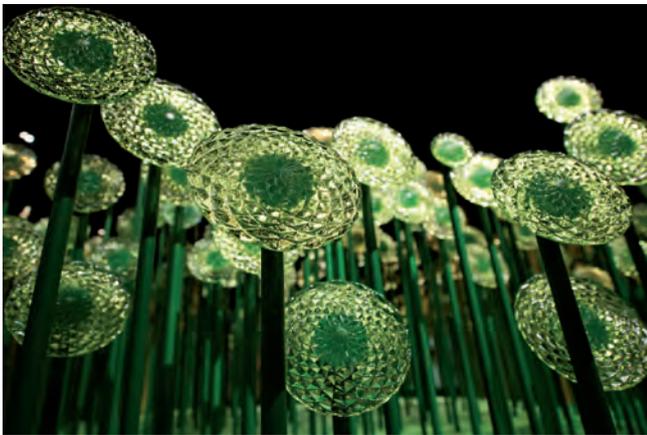
In the second half of 2018, the museum hosted an expert meeting focusing on the research and the exhibition. The results of this meeting will be published in 2021 in the *Van Gogh Museum Studies* series.



*Gauguin & Laval in Martinique* | Photograph: Mike Bink



*Misconnected\** | Photograph: Randy Da-Costa



*Van Gogh Dreams* | Photograph: Maartje Strijbis



*Van Gogh Dreams* | Photograph: Maartje Strijbis



*Van Gogh inspires: John Chamberlain* | Photograph: Michael Floor

### ***Van Gogh Dreams***

27 July 2018 – 13 January 2019

The summer presentation *Van Gogh Dreams: A journey through his mind* was a narrative installation exploring Van Gogh's inner life. Light, colour and audio combined to create a multisensory experience based on Van Gogh's turbulent period in Arles in the South of France. This was the first time that the museum relayed Van Gogh's story without displaying artworks. The presentation attracted almost 200,000 visitors in 2018 and will return in the summer of 2019.

### ***Van Gogh inspires: John Chamberlain***

The smaller exhibition *Van Gogh inspires: John Chamberlain* went on display in the Rietveld Building, featuring five sculptures by American artist John Chamberlain. Chamberlain greatly admired Vincent van Gogh's work and was inspired by it, primarily by Van Gogh's use of colour and expressive brushstrokes.

## Research and Conservation

### Research

Please refer to the **appendices** for a complete list of current research projects.

### Conservation

Conservation treatment was conducted on several works in 2018, and intriguing non-destructive research was conducted ahead of treatments. Eugène Delacroix's oil sketch *Apollo Slays Python* (1850) underwent extensive conservation treatment. In preparation for the conservation of *View of the Sea at Scheveningen* and *Congregation Leaving the Reformed Church in Nuenen*, the two Van Gogh paintings recovered in 2016, detailed technical research was conducted on the works. *View of the Sea at Scheveningen* was damaged during the theft, and following research into the work, a 3D-printed mould was produced to fill a lacuna in the painting.

For the complete list of conserved works, please see the **appendices**.

### RESEARCH GRANT

The Van Gogh Museum Research Grant enables recently graduated art historians to conduct research into a subject linked to the museum collection. The 2018 grant has been awarded to Fiona Saint-Davis. She will use the grant from the VGM to conduct further research into the brothel drawings of Emile Bernard, a contemporary of Vincent van Gogh.



Tightening the lining canvas onto which the paper was adhered | Photograph: VGM Conservation Studio



Removing the varnish | Photograph: VGM Conservation Studio

## Activities

### **Unravel Van Gogh**

With the new *Unravel Van Gogh* app, we are building on the success of *Touch Van Gogh*. Using intuitive touch technology, this app reveals how Van Gogh worked and how the VGM, in its role as a knowledge institute, preserves his work for future generations. This new version of the app is suitable for use on various platforms and browsers, in the museum, online and in outreach projects such as the *Meet Vincent van Gogh* Experience.

### **Van Gogh Goes to School**

As part of its drive to introduce Van Gogh to every child in the Netherlands, the VGM offers education at the museum, as well as online with digiboard lessons for all levels of primary and secondary education. In 2018, trained teachers gave a total of 132 lessons at schools in deprived neighbourhoods in the *Van Gogh Goes to School* programme. More than 66,000 pupils visited the museum as part of a school activity. The percentage of Dutch schools visiting the VGM is lagging; the majority of the students visiting the museum attend secondary/higher professional (havo) and pre-university (vwo) institutions. In light of the fact that 60% of Dutch schoolchildren attend lower secondary professional (vmbo) schools, and a large proportion of these children are less commonly introduced to culture at home, we are now working to better cater to this educational segment. We have also launched a marketing campaign to increase awareness of our educational resources amongst schools.

### **Van Gogh Connects**

*Van Gogh Connects* is a four-year learning pathway (2017-2021) in which the VGM collaborates with Fonds 21 to explore how it can gain relevance to young Amsterdam residents with a migrant background. The museum is conducting 40 pilots together with a think tank of 24 young adults from the target group, and the Impact Center Erasmus (Erasmus University Rotterdam) is researching the social impact. 15 pilots have now been completed, in which we focused on the four Ps of the Cultural Diversity Code: programme, public, personnel and partners. Based on the findings, this programme will be further developed and the learning pathway for lower secondary professional (vmbo) education will be improved. The pilots that were co-programmed by partners during the Vincent on Friday evenings were a success, and will be continued in 2019. The exemplary position of *Van Gogh Connects* on the (inter)national stage is reflected in its inclusion in the Amsterdam Arts Council 2019 Recommendations, in its nomination for the &Award 2018 (Cultural & Creative Inclusivity) and in the high level of interest from the field.



Participants of *Van Gogh Meets* |  
Photograph: Brenda Roos

### ***Van Gogh Meets***

The VGM is keen to make a difference in an aging world. Specially trained instructors held a total of 49 workshops on location for vulnerable elderly people. Responding to requests from elderly visitors, we launched *Van Gogh Meets: museum visits with activities and extra guidance (70+)* at the museum in 2018. In light of the fact that 89% of the participants were (very) satisfied, we will continue these events in 2019 and share our experiences with other museums.

### ***Olive Groves expert meeting***

To kick off a new research project into olive groves in the work of Van Gogh, a special expert meeting was held at the VGM and Kröller-Müller Museum conservation studios in November 2018. VGM conservators introduced extensive technical research conducted on the olive grove paintings in the VGM collection.

### ***Accessibility***

The VGM strives to make Van Gogh accessible to as many people as possible. In order to raise awareness of accessibility within the museum, an internal programme has been launched allowing all members of staff to draw on their own expertise to contribute to a more accessible VGM. With *Feeling Van Gogh*, an interactive programme for blind and partially-sighted visitors, and sign language guided tours, we cater to visitors with a visual impairment.

### ***Inclusivity***

In 2018, VGM staff were invited to complete a diversity survey in order to assess diversity and inclusivity within the organisation. Initial analysis has revealed that staff are favourable to a more inclusive VGM, but do not believe that the organisation needs to be a reflection of society. Continued efforts are therefore required to further raise internal awareness in order to avoid unconscious prejudices and exclusion. The new HR memorandum 'Inclusive Employment' focuses on three characteristics of diversity: age, migration background and educational level. The *Van Gogh Connects* learning pathway helps staff in all levels of the organisation – from operational to the Supervisory Board – to become more aware of their unconscious bias, and inclusivity becomes a subject that can be more readily discussed.

### ***Digitisation***

Linked in part to the relocation of the museum's offices, a sweeping programme of digitisation has been launched. In the initial phase of the digitisation process, more than 1 million paper pages, photographs, slides and Ektachromes were digitised in batches. Please refer to the **appendices** for the statistics relating to digitisation.

### ***Multimedia guide***

In 2018, a redesign of the multimedia guide was launched in order to improve usability. There is continued investment in the 11-language multimedia guide that is available for the permanent collection and all temporary exhibitions, and is used by 30.9% of visitors.

## Acquisitions and outgoing loans

### **Acquisitions**

In 2018, the museum once again succeeded in adding more unique works to its collection. The most notable acquisitions include the painting *Motherhood (Vierge au baiser)* (1896-1897) by Maurice Denis, Henri de Toulouse-Lautrec's painted drawing *In Saint-Lazare (A Saint-Lazare)* (1886), and a group of no fewer than 91 prints by Camille Pissarro. The museum also received several gifts: a fan-shaped watercolour drawing by Pierre Bonnard, a drawing by Jean-François Millet and a group of prints by Paul Gachet.

The collection was also temporarily expanded thanks to the loan of two Van Gogh paintings. Following the *Van Gogh & Japan* exhibition, *Self-Portrait with Bandaged Ear* (1889) and *La Crau with Peach Trees in Blossom* (1889) from The Courtauld Gallery remained at the Van Gogh Museum whilst renovations were carried out at the London museum. The works went on display in the context of our permanent collection.

For the complete list of acquisitions, please see the appendices **Acquisitions** and **Gifts**.

### **Outgoing loans**

The presentation of works in other countries is part of our mission to make the museum's collection accessible. In 2018, the VGM collaborated with institutions including The National Museum of Modern Art in Kyoto for the exhibition *Van Gogh & Japan*. The VGM also loaned out works in 2018, including for the exhibition *John Russell, Australia's French Impressionist* at the Art Gallery of New South Wales in Sydney (21 July to 11 November 2018) and to the Harvard Art Museums in Cambridge (Massachusetts, USA) from 23 March to 10 July 2018.

For the complete list of loans, please see the appendices **Overview of outgoing loans**, **Long-term loans to the VGM** and **Long-term loans to other museums**.

# The Mesdag Collection

## TMC in short

The Mesdag Collection in The Hague exhibits the collection of artists and collectors Hendrik Willem Mesdag and his wife Sientje Mesdag-van Houten. Together with the Van Gogh Museum, the museum in The Hague makes up the Van Gogh Museum Foundation. The collections of both museums complement each other and offer a comprehensive overview of late 19th-century art. Two exhibitions are organised in TMC every year.

*The Sensation of the Sea* | Photograph: Jan-Kees Steenman



*Mesdag & Japan* | Photograph: Jan-Kees Steenman

## Exhibitions, activities and acquisitions

### ***Mesdag & Japan***

7 March – 17 June 2018

During *Van Gogh & Japan* at the VGM, *Mesdag & Japan: Collecting the Far East* was on display at TMC. In the years around the opening of his museum in 1887, Hendrik Willem Mesdag acquired a collection of Japanese decorative art, varying from samurai swords to Satsuma vases. The exhibition explored how Mesdag became acquainted with Japanese art, where and how he collected it, and how Japonism influenced art in The Hague in general.

This unique exhibition attracted a record number of more than 5,600 visitors. *Mesdag & Japan* was accompanied by a richly-illustrated book, the first in a series of publications illuminating a specific part of the collection. As a result of this exhibition, the sizeable collection of Japanese objects in TMC was made available online.

## 2018 IN NUMBERS - THE MESDAG COLLECTION

13,848 visitors

1,938 schoolchildren

72,355 website visitors

3,903 Facebook fans

1,212 Instagram fans

1 gift

1 acquisition

## *The Sensation of the Sea*

14 September 2018 – 6 January 2019

In the exhibition *The Sensation of the Sea: In honour of Bas Jan Ader*, guest curator Joanna De Vos took an innovative approach to uniting contemporary and 19th-century art at the museum. Odes to *In Search of the Miraculous*, the performance by Dutch artist Bas Jan Ader, were the central theme. A range of international artists, including Bill Viola and Nan

Goldin, contributed to the exhibition, in which paintings, video art, installations and ceramics took turns in the spotlights. The exhibition attracted more than 4,000 visitors.

## *The Hague anniversary year: Culture by the Sea*

In 2018, The Hague hosted a year of celebrations to mark the 200th anniversary of Scheveningen. Cultural institutions in The Hague, including TMC, joined forces in the joint campaign entitled *Culture by the Sea*. TMC organised so-called 'beach walks', guided tours in which visitors were introduced to the finest seascapes featured on works in the collection, before enjoying a picnic in the museum garden. The autumn exhibition *The Sensation of the Sea* also linked to the theme.

## **Acquisitions**

Additional sparkle was added to the anniversary year when *Beach Scene in Holland* (c. 1878-1880), a painting by Mesdag himself, was gifted to the museum. For more than a century, the painting was owned by a Dutch family, who now live in Canada. It is an ambitious, detailed painting featuring numerous figures. Attention to detail, such as the reflection of the figures in the shallow water, elevates the painting to a particularly attractive beach scene. Thanks to this gift, *Beach Scene in Holland* returned to the house where Mesdag painted the work nearly 140 years earlier.



Philip Sadée, *Herring Smokers* (*Les Saurissières*), 1869-1888. Van Gogh Museum, Amsterdam

The acquisition of Philip Sadée's *Herring Smokers* brought another work back to the collection. This painting was originally part of a door at Hendrik Willem Mesdag's studio on the Laan van Meerdervoort in The Hague. All eight panels were painted by artist friends of the Mesdags. Sadée painted four women in an interior working on a step in the herring smoking process; they skewer the fish on a stick to allow them to dry.

Hendrik Willem Mesdag, *Beach Scene in Holland* (detail), c. 1878-1880. Van Gogh Museum, Amsterdam (gift of Mr. and Mrs. Frans K. Winkel, Michael K. Winkel, Martin P. Winkel and family)



# Public Affairs

## Outline of the sector

The activities of the Public Affairs sector are focused on disseminating the VGM's artistic treasures and expertise to a wide range of target groups, both Dutch and international, and on improving access to everything that the museum has to offer. This sector comprises the following departments: Marketing, Press, Development, Visitor Services, Publications, Events and Digital Communication.



Visitors to *Gauguin & Laval in Martinique* | Photograph: Randy Da-Costa

## Visitors – physical and online

### **Visitor ratings**

The average visitor left the museum more satisfied in 2018 than in 2017, as revealed by the Happy-OrNot terminal at the exit. Visitor satisfaction regarding crowding also improved in 2018: from 24% to 27%, a significant increase. This progress is primarily down to excellent results in this area in the second quarter, during *Van Gogh & Japan*. The museum's Net Promotor Score rose significantly from 58 points in 2017 to 63 points in 2018.

### **Van Gogh Personalises**

The *Van Gogh Personalises* project is focused on optimising (primarily digital) contact with our visitors and customers. How can we improve the relevance of communications with our (potential) audience, how can we inspire them more often and secure their loyalty? As part of this project, five inspirational masterclasses were organised for various VGM staff members throughout 2018, held by acclaimed lecturers from Beekestijn Business School.

### **Customer Life Cycle Model**

In 2018, the *Van Gogh Personalises* project resulted in the creation of a Customer Life Cycle Model for the VGM. This model identifies various 'customers': physical museum visitors, visitors to our website and visitors to our Museum Shop (online and/or in the physical shop). Campaigns and KPIs were formulated for each phase of this model. We now assess 24 KPIs on a structural basis, several for each phase of the model.

Also as part of *Van Gogh Personalises*, the museum drafted an RFP for the purchase of a Customer Data Platform and a BI reporting and visualisation tool. This platform allows the museum to improve the personalisation of communications with its visitors, which will result in higher retention and conversion levels. The BI tool will also facilitate self-service reporting for museum staff.

### **Own media and channels**

The museum saw newsletter traffic to the website rise from 1.93% in 2017 to 3.78% in 2018.

In March 2018, we began sending visitors who purchased their tickets online a welcome video in advance of their visit. The aim of the video is to offer important practical information, while also adding an additional element to the museum experience. The video is personalised with e.g. a welcome greeting and specific information about the current exhibition; everything in the language of the booking.

### **VGM: the most engaging art museum**

The museum's online fan base on social media also grew exponentially. The number of followers on Instagram doubled to more than 900,000. Engagement on Instagram increased from 4 million in 2017 to 9.1 million in 2018. Partly thanks to this growth, the VGM was by far the world's most engaging art museum in 2018. After several years of effectively managing the Vincent Willem van Gogh Facebook account (which has more than 2.6 million followers), we became the official owner in 2018.

#### **SOCIAL MEDIA**

4,773,797 Facebook followers  
1,636,163 Twitter followers  
936,927 Instagram followers

Following Google Street View's visit to the museum in January 2018, visitors are now able to explore the Van Gogh Museum virtually with Google Arts & Culture. Later in the year, a new section of our website was launched, where visitors can browse highlights from Van Gogh's letters and listen to a podcast series.

In 2018, #SunflowersLIVE, in which the five versions of *Sunflowers* were reunited online, won an AVICOM Award and a Best Social Award.

## **Activities**



### **Van Gogh & Japan**

The official opening of the exhibition *Van Gogh & Japan* was a royal affair: with King Willem-Alexander in attendance, there was a captivating programme including a performance by musician Wouter Hamel and an exclusive preview of the Japanese-Dutch opera *Dejima* by Rijndert van Woudenberg. To the backdrop of keen press interest, the exhibition was subsequently officially opened by special guests including the King, who cut a ribbon to declare the exhibition open (a Japanese ceremonial tradition). In the days following the opening, the generated interest from national and international media for all aspects of this exhibition was enormous.

Presentation of the publication of *Japanese Prints* during the symposium | Photograph: Jan-Kees Steenman

The exhibition was accompanied by an in-depth, richly illustrated catalogue. Another new book exploring the Japanese print collection was presented during the *Van Gogh & Japan* symposium: *Japanese Prints. The Collection of Vincent van Gogh*. In October, this publication received the MGIP Book Award 2018 in the Art & Photography category.

#### HIGHLIGHTS OF VAN GOGH & JAPAN

- 20% of visitors are Dutch, 35% growth compared to Q2 2017.
- Reason for visit extremely high in the case of *Van Gogh & Japan*: 53% of Dutch visitors came to the museum explicitly for the exhibition.
- 23% of visitors were repeat visitors: 43% more than in Q2 2017.
- *Van Gogh Blooms: seeing with a Japanese eye*, in collaboration with Van Lanschot, was awarded a SponsorRing 2018.
- Visitor numbers for *Van Gogh & Japan* were higher than forecast, with very high visitor satisfaction.

With regard to marketing, a sweeping, unequivocal campaign was implemented to promote the exhibition *Van Gogh & Japan*. A range of approaches were used to relate the story of the enormous influence of Japan on the work of Van Gogh. A surprising series of videos was launched all around the world, in which Van Gogh's signature played a central role. Closer to home, public activation focused on several outdoor activities, with highlights including ferry-side advertising and *Van Gogh Blooms* on Museumplein, in collaboration with our partner Van Lanschot. The promotion and campaign contributed to the outstanding (visitor-related) results achieved.

#### **Gauguin & Laval in Martinique**

After travelling to Martinique especially for the exhibition *Gauguin & Laval in Martinique*, VGM curators shared their experiences in the multimedia guide and films on social media. The exhibition was accompanied by a catalogue in which VGM curators united all known Martinican paintings and drawings by Gauguin and Laval, complemented with numerous sketchbook drawings and contributions from Gauguin experts.

This exhibition saw a successful focus on additional coverage in the French media, in light of the huge popularity of the artists – particularly Gauguin – with the French public.



Painting studio during the Family Days | Photograph: Brenda Roos

#### **Family Days**

In 2018, the Family Days were planned for the first two weeks of the autumn school holidays. An extensive national campaign featured specially-made StoryZoo films, including a promotional film aired on RTL8 during the two weeks of the Family Days, a social media campaign and bus shelter advertising in Amsterdam.

#### **Uitmarkt**

We once again participated in the Uitmkt in 2018 to present our programme for the cultural year ahead. The VGM stand was popular with visitors, who were welcomed to an *Almond Blossom* tunnel where they were invited to view the world through the eyes of Vincent van Gogh.

#### **Museum Night**

The action went on deep into the night during Museum Night at the museum, with an extensive educational programme and entertainment including a silent disco. A total of 8,622 revellers visited our museum, all guided tours and workshops were fully booked, and a record number of photographs were snapped in the Aura photobooth.



Vincent on Friday & 'failure' | Photograph: Les Adu



Silent disco during Vincent on Friday | Photograph: Les Adu

### ***Vincent on Friday***

We can reflect on another successful year of popular Vincent on Friday evenings, attended by large numbers of young adults from Amsterdam. 2018 saw plenty of notable collaborations, such as with illustrator Emiel Steenhuizen, word artists Ray Fuego, Ellen Deckwitz and Sef, and event agency WINK. Themes such as failure, Japan, Van Gogh's ear and 'roots' were all on this year's menu.

### ***Publications***

The Van Gogh Museum publications present the results of the latest research into the collection, provide enthusiasts with information about the life and work of Van Gogh to inspire and enrich them, support the programme of exhibitions and introduce children to Van Gogh's famous artworks. All publications are written by Van Gogh Museum specialists or by experts commissioned by the museum.

For the complete list of publications, please see the **Museum Publications** appendix.

### ***Events and receptions***

In 2018, a plethora of successful events and receptions were organised at the VGM, ranging from exclusive VIP functions to major openings of new exhibitions and mass public events such as Museum Night. Samsonite and Vans product launches were also held at the museum, after both brands developed a product line in collaboration with the VGM.

We also organised successful relation and sponsor events, such as the annual The Yellow House Dinner, which was held in the self-portrait gallery and organised in collaboration with Hotel De L'Europe for the fourth year running, and the celebrations for National Korea Day, initiated by Hyundai and realised in collaboration with the Embassy of the Republic of Korea to the Kingdom of the Netherlands.

In December, the museum welcomed the President of Cape Verde and his wife, during a state visit to the Netherlands. We also invited all of our sponsors, supporters, relations and partners to our annual Gala Dinner. The theme of this year's Gala Dinner was the exhibition *Gauguin & Laval in Martinique*.

### ***Visual identity***

2018 saw the publication of *Van Gogh Lives. Every aspect of the Van Gogh Museum brand*, our brand passport containing clear guidelines for safeguarding and promoting the museum's brand identity. The revamped corporate identity was fully rolled out in 2018. Over the past year, a great deal of the museum's communication and educational resources were updated or reprinted in the new corporate identity.

## Campaigns, collaborations and press

### **Van Gogh Highlights**

*Van Gogh Highlights* was launched in November, a national campaign featuring various activities to introduce Van Gogh's letters to the Dutch public. The launch of the podcast series associated with this campaign featured a special performance in which Adriaan van Dis, Loes Luca, Ellen Deckwitz, Akwasi, Nazmiye Oral, Janne Schra, Kees van Kooten, Lucky Fonz III and Ted van Lieshout recited a Van Gogh letter.

On a special letters platform on the website, visitors were invited to highlight their favourite passages from Van Gogh's letters and share them online. The best highlighted quotes were collected and projected on 'Van Gogh streets' throughout the country. To mark the start of this 'highlights exhibition', quotes selected by various Dutch celebrities illuminated the pavement under the street lights on Museumplein.



Van Gogh Highlights | Photograph: Jan-Kees Steenman

### **Vans x Van Gogh Museum**

For our successful collaboration with licensing partner Vans, we combined iconic Van Gogh artworks with iconic Vans items. The *Vans x Van Gogh Museum* collection therefore took Van Gogh's art 'Off The Wall' and allowed us to reach and inspire a new audience outside the museum's walls.

The launch of the Vans collection in August resulted in significant growth in visitor numbers to the VGM site, record sales in the webstore, the most viewed Instagram posts ever in terms of reach and engagement, and 20,000 new Instagram followers. And in Google Trends, the search term most often combined with 'Van Gogh' in the past year was 'Vans' and 'Vans Collection'. In fact, the collaboration with Vans filled the complete top-5 of searches with 'Van Gogh'.

The collaboration with Vans also resulted in an overwhelming amount of media attention, much of which was also in alternative media that generally do not focus on art and culture.

### **Van Gogh Europe**

Working together under the banner of Van Gogh Europe, the VGM collaborates with some 30 institutions in the Netherlands, Belgium, England and France to make the many locations where Van Gogh lived and worked accessible. Following the success of #FollowVanGogh, we presented a follow-up campaign in 2018 featuring 30 different videos and photographs on Facebook and Instagram, inviting travellers to trace Van Gogh's footsteps.

In the past year, Van Gogh Europe welcomed two new partners to the network: the Drents Museum in Assen and the Van Gogh House on Hackford Road in London.

### **Van Gogh Museum in the press**

The VGM media presence increased considerably in 2018, as did the quality of the Dutch and international coverage. The majority of the highlights were linked to the additional focus on the VGM as a knowledge institute. The discovery of the two new Van Gogh drawings (*The Hill of Montmartre with Stone Quarry* (1886) and *The Hill of Montmartre* (1886)) early in the year received a warm reception, and the acquisition of a work by Edvard Munch (*Felix Auerbach* (1906)) was covered widely. Another notable news item was Director Axel Rüger's visit to the Oscars ceremony together with the crew of the film *Loving Vincent*, which had been nominated for the prestigious award.

The exhibition *The Sensation of the Sea* at TMC achieved a record generated media value. For *Gauguin & Laval in Martinique*, we successfully focused on additional coverage in the French media, in light of the enormous popularity of the artists – particularly Gauguin – with the French public.

We used the new facsimile edition of Van Gogh's sketchbooks, the renewed focus on Van Gogh's letters (including the podcast campaign) and the auction of a David Hockney painting in New York to draw attention to the museum's less obvious activities and the blockbuster exhibition featuring Hockney's paintings.

## **Sponsors and partners**

It is thanks to the generous support of our sponsors and partners that we are able to dedicate ourselves to our mission of enriching and inspiring as many people as possible with the life and work of Vincent van Gogh. In 2018, we successfully secured the support of even more private benefactors, companies, funds and foundations. The year was brought to a fitting end with a special Gala Dinner for all supporters.

For a complete overview of our supporters, please see the **appendices**.

### **Corporate partnerships**

We are grateful for the support we receive from our long-term corporate partners, sponsors and the members of the Van Gogh Museum Global Circle. Notable new partners joined the museum in 2018, and we signed new agreements with significant existing partners. At a well-attended press event in Tokyo, a new three-year partnership deal was signed with Takii. In 2018, Heineken announced its intention to extend the partnership with the VGM for a three-year period.

2018 saw the VGM part ways with Shell. During the past 18 years, Shell had an enormous impact on the museum and its research activities.

As part of the exhibition *Van Gogh & Japan*, the VGM collaborated with Van Lanschot to present the interactive installation *Van Gogh Blooms: seeing with a Japanese eye*. The activation performed well at the annual SponsorRing awards, winning a bronze SponsorRing for the collaboration with Van Lanschot in the Art & Culture category. The presentation of the new Hyundai KONA, wrapped in the motif from Van Gogh's *Irises*, was another striking activation. The vlog of a trip to Auvers-sur-Oise in the fully-electric car was watched more than 200,000 times online. On 21 June, the VGM handed out sunflowers to passers-by and visitors to the museum, in collaboration with Takii.

Tarkett and Takii USA both contributed to the Van Gogh Museum Editions Pop-up tour USA, and Tarkett contributed significantly to the sponsorship of the carpet in the museum's new offices on Gabriël Metsstraat. Dümme Orange sponsored the flowers during *Van Gogh & Japan*. In collaboration with partner SRC Reizen, a successful edition of the annual art trip was organised for members of The Yellow House to Essen, Hagen and Düsseldorf. SRC also organised a trip for members of The Sunflower Collection, who traced Vincent van Gogh's footsteps when they visited Arles and Saint-Rémy-de-Provence. The annual The Yellow House Dinner was organised in collaboration with Hotel De L'Europe and Bord'Eau Restaurant Gastronomique for the fourth year running. Hotel Okura Amsterdam provided the catering for the VIP opening of *Van Gogh & Japan*.

### **Funds and foundations**

In 2018, the museum was once again generously supported by a range of funds and foundations. We are especially pleased with the extension of our partnership with the BankGiro Loterij. For the five years ahead, the BankGiro Loterij and the VGM will work towards further enhancing the museum collection. The Vincent van Gogh Foundation contributed generously to the acquisition of the prints by Pissarro. In 2017, Fonds 21 and the VGM launched a unique five-year collaboration to improve the diversity of VGM visitors. In a four-year learning pathway entitled *Van Gogh Connects*, we are exploring how the museum can become more relevant to young Amsterdam residents with a migrant background. The STU Foundation supported the museum in the *Van Gogh Goes to School* project, which aims to improve contact with schoolchildren in deprived neighbourhoods. For *Van Gogh Meets: museum visits with activities and extra guidance (70+)*, the museum received support from Fonds Sluyterman van Loo and RCOAK. For *Feeling Van Gogh*, an interactive programme specially developed for blind and visually-impaired visitors and their sighted friends, family and companions, the museum received support from the Bartiméus Fonds. Through the Rembrandt Association and the Prins Bernhard Cultuurfonds, the museum received curatorial grants for various research positions. Thanks to the AXA Research Fund, doctoral research is being conducted into discolouration in Van Gogh's paintings. The PACCAR Foundation structurally supports technological aspects of the conservation studio. The FIL Foundation contributed to research into the optimisation of the museum's visitor capacity. The Van Gogh Museum is delighted with the support it received for the exhibition *Van Gogh & Japan* in 2018. The Blockbuster Fonds, the Turing Foundation and the Japan Foundation all supported this exhibition. At the Mesdag Collection, the exhibition *Mesdag & Japan* was supported by the Elise Mathilde Fonds. The exhibition *The Sensation of the Sea* was supported by the M.A.O.C. Gravin van Bylandt Foundation and the Van Ommeren-de Voogt Foundation.

### ***Circles of friends***

The museum is pleased to see its circles of friends thriving. Particularly The Sunflower Collective and The Yellow House made significant progress in 2018.

The Yellow House grew considerably, also on the international stage; the growth in member numbers was especially notable in Asia. The reading room in the new offices on Gabriël Metsustraat was supported by a gift from the Van Zadelhoff Fonds. In 2018, the members of The Yellow House contributed to the acquisition of 91 prints by Camille Pissarro. This year, the members of The Yellow House headed to Essen, Hagen and Düsseldorf, where they sought out German expressionism under the inspirational guidance of Axel Rüger and Edwin Becker.

Thanks to a successful *Meet The Sunflower Collective* event, held at the home of one of our benefactors, the collective welcomed several new members. The members of The Sunflower Collective contributed to the exhibition *Van Gogh & Japan*. The members of The Sunflower Collective followed in Van Gogh's footsteps in Arles and Saint-Rémy-de-Provence.

During the exhibition *Van Gogh & Japan*, we witnessed notable growth in the number of Dutch members of Vincent's Friends. We organised activities and events for our friends including a special Friends' Evening and a day trip to Nuenen.

# Operations

## Outline of the sector

The VGM positions itself as an authority in the field of museum operations, and aspires to develop into one of the most sustainable museums in Europe. The museum is dedicated to being an attractive employer. The Operations sector comprises the Facilities, Security, HR, ICT and Finance Departments.



Offices on Gabriël Metsstraat | Photograph: Jan-Kees Steenman

## From staff to finance

### Staff

#### ***Van Gogh Strengthens***

2018 saw the launch of *Van Gogh Strengthens*, a two-year leadership programme designed to help participants – in the first instance, managers – to develop personal leadership skills. The initial effects of *Van Gogh Strengthens* are already visible: collaboration has improved and throughout the programme managers have found common denominators that help to unite colleagues. This programme is first and foremost designed to boost the personal development of managers at the museum.

#### ***Inspiration sessions***

Three well-attended inspiration sessions were organised by and for museum staff in 2018, each edition by a different sector. The aim is to learn from each other, to be inspired by each other and to improve collaboration within the organisation. The inspiration sessions will continue in 2019.

### ***Inclusivity***

In 2018, several important steps were taken towards becoming an inclusive organisation and employer. The VGM is an organisation for everyone, and never excludes based on diversity characteristics such as migration background, gender, sexual orientation, occupational limitations, age, socio-economic status or level of education.

Three primary objectives have been formulated with regard to being an inclusive employer: attracting a diverse range of talent, utilising new talent and retaining this talent. The focus is on attracting and retaining young professionals, people with a non- Western migrant background and people with practical training. *Van Gogh Works* was also launched to this end, a project introducing the variety of positions and people at the museum, with all their talents, expertise and stories, to the outside world.

Please see the appendices for the **social annual report**.

### **Buildings**

#### ***Relocation of offices and Library***

In late January 2018, the VGM headquarters moved from the temporary location on the Nieuwezijds Voorburgwal to Gabriël Metsustaat 8. In the previous year, the building was fully renovated and converted into offices for most of the museum staff. The move towards hot desking is also incorporated into the layout and design of the building. The museum is delighted with the renovations, which were realised within the determined framework of time, budget and quality, resulting in a 'Very Good' BREEAM-NL sustainability hallmark. The new office building is also home to a new Library and a charming reading room.

#### ***Environmental policy***

The VGM's updated environmental policy plan safeguards the responsible use of raw materials and ensures that emissions of CO<sub>2</sub> and other harmful particulates are limited wherever possible. The plan is designed to translate environmental sustainability into policy and activities, and to ensure that progress is made.

#### ***Property management***

In October, a long-term accommodation plan was determined for MP6. The aim of this plan is to implement the vision outlined for 2018-2033 in the medium term in combination with the envisioned long-term maintenance plan, in collaboration with our partner Strukton.

#### ***Accommodation***

The accommodation vision was also determined in 2018. In collaboration with the Accommodation Expertise Team, a broadly- supported approach was developed for our accommodation, focusing on an integral visitor experience, capacity optimisation and maximum flexibility. This is an important step towards future-proof property development and management, thereby contributing to achieving the organisation's objectives. This vision has been translated into an accommodation plan running through until 2023. A long-term accommodation plan will be finalised in 2019.

#### ***Renovated Bookshop***

In 2018, the Bookshop on the third floor of the Rietveld Building was renovated, dramatically improving the shop's accessibility and visibility. This work is one of the many projects completed in MP6 this year to ensure that the best possible use is made of the museum building's potential.

## Security

### ***Water environmental risk***

As part of efforts to keep environmental risks manageable, a 'source-path-effect risk analysis' and gap analysis were conducted in collaboration with engineering agency Tauw. A risk dossier and water safety matrix have also been drafted. With regard to risk management, these subjects hold a high priority within the organisation.

### ***Sustainable availability of security staff***

Sustainable availability is an important issue for the Security Department. Late in 2018, Human Resource Management students from Amsterdam University of Applied Sciences conducted research into sustainable availability within the Security Department (i.e. of security officers and profilers). The research resulted in several recommendations, which will be taken into consideration as the department develops.

### ***Museumplein security partnership***

The Museumplein partnership plays a significant role within security at the museum. We are working together with the Rijksmuseum and PP10 (the joint incident room) to optimise concerns including external security, training, drills and security technology. The Stedelijk Museum is involved in these developments as a PP10 client.

## ICT

### ***ICT strategy***

In 2018, an ICT strategy and a road map for the coming three years were completed, setting out significant milestones regarding governance and infrastructure in order to optimally facilitate all of the organisation's digital ambitions and challenges. In 2019, work will continue on a hybrid IT environment and future-proofing the IT organisation. Major projects – such as the replacement of the Wi-Fi infrastructure – were also realised in 2018, and beacons were introduced to the museum, an innovative move that contributes to our substantive and educational objectives. The *Van Gogh Personalises* project is a notable example of the digital developments of the past year.

### ***Information security***

VGM(E) is dedicated to protecting personal data and information security within the organisation. In 2018, progress was made with regard to safeguarding various operating processes and protecting critical information. The museum's information security policy was updated, the company network was audited and a mystery guest audit was conducted in the GM8 offices. An Information Security Committee has also been established, and a staff awareness programme was launched, with the assistance of an internal feedback group and an external party.

## Finance

### ***Optimisation of finance processes***

In 2018, finance processes within the organisation were optimised. A new Financial Affairs Advisor was also appointed. For an overview of financial affairs in 2018, please see the **annual accounts**.

# Van Gogh Museum Enterprises

## VGME in short

Van Gogh Museum Enterprises BV (hereinafter: VGME) is responsible for the majority of the museum's commercial activities. VGME develops products and services inspired by the life and work of Vincent van Gogh, and is always seeking new approaches to make his work accessible to as broad an audience as possible. The activities focus on local, global and digital dimensions. VGME is a vital part of the museum's revenue structure.



Vans x Van Gogh Museum

## From licensing to e-commerce

### **Licensing and wholesale**

2018 was a successful year: licensing achieved 39% growth with respect to 2017. There were major collaborations with Samsonite and Vans, multiple outlets of the Van Gogh Café opened in China and our licensed merchandise on Alibaba was once again very popular this year.

Wholesale achieved growth of 17% in 2018 compared to the previous year, primarily thanks to increasing interest in VGM merchandise at various Vincent van Gogh landmarks, such as Auberge Ravoux in Auvers-sur-Oise. VGM merchandise is also exceedingly popular at Amsterdam Airport Schiphol.

### **Professional Services**

Professional Services offers consultancy services to (international) museums, owners of Van Gogh works, companies and private collectors, both locally and – primarily – globally. In 2018, Professional Services activities included holding multiple lectures in China, organising courses, contributing to congresses, conserving works by Van Gogh and his contemporaries and conducting research.

### **Meet Vincent van Gogh Experience**

In 2018, the museum made concerted efforts to reach agreements with various venues for hosting the *Meet Vincent van Gogh Experience*, our interactive, multisensory 3D installation. As a result of these efforts, the *Meet Vincent van Gogh Experience* will in any case open to the public in both Barcelona and Seoul in spring 2019.

### **B&M**

Merchandise sales once again increased in 2018. The growth in sales of the more luxurious range and of licensed articles through our own retail channels was particularly pronounced.

The Bookshop was renovated in 2018, creating an inspiring and accessible shop where the connection with the museum and Van Gogh the artist takes centre stage.



Pop-up in Philadelphia | Photograph: Ted Washington

The *Van Gogh Museum Editions Pop-up tour* was launched in 2018, helping the museum to make Van Gogh's masterpieces accessible around the world. This interactive, travelling tour features the exclusive *Van Gogh Museum Editions*, high-quality 3D reproductions of Van Gogh works that are almost impossible to distinguish from the original artworks with the naked eye. The *Pop-up tour* first visited a shopping mall in Philadelphia, before it headed to New Jersey. In quieter periods at the malls, the *Pop-up tour* welcomed schoolchildren and visually-impaired visitors. In addition to the presentation of the Museum Editions, the *Pop-up tour* also features a gift shop. Thanks to the *Pop-up tour*, a total of some 50,000 people were introduced to Vincent van Gogh and our museum.

### **Retail**

In 2018, the processes and systems used in the shops were scrutinised, which resulted in the introduction of significant improvements.

### **E-commerce**

In 2018, the gross demand of the official Van Gogh Museum webstore increased dramatically by 64% compared to the budget, from € 500K to € 820K. Demand rose by nearly 100% compared to 2017 (€ 416K in 2017 vs. € 820K in 2018). Sales in primarily the licensed and POD product categories increased significantly in 2018. The average order value (AOV) rose to € 87. In 2018, the webstore ended the year in the black for the first time in its history.

27% of all orders were generated in the Netherlands. 73% of all orders in 2018 were generated outside of the Netherlands. In terms of conversion, the leading countries outside of the Netherlands are the United States, United Kingdom, Germany, France and Italy. Referral traffic from the museum website is responsible for 42% of all orders in the webstore [vangoghmuseum.nl/en](http://vangoghmuseum.nl/en).

# The Works Council (WC)

In 2018

## Who?



Kay Bartelink  
Azeglio Bartolucci  
Geeta Bruin (Chair)  
Petra Dorenstouter  
Ruud Hogerwerf  
Bratislav Radivojević  
Harma van Uffelen (Secretary)  
Catherine Wolfs (vice chair)  
Eelco Zwart



Anita van Stel (not a member of the WC, Administrative Secretary)



## Meetings



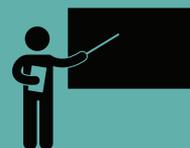
**6** meetings a year with the Board of Directors and HR, and 1 Article 24 meeting with the Board of Directors to discuss the impact of digitising on the museum and its staff

**1** WC meeting a month and 1 brief consultation a month

**2** members of the WC were present for a part of all Supervisory Board meetings

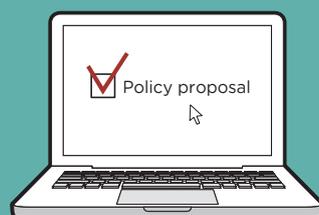
## Activities

**5** requests for advice in 2018, e.g. regarding the significant investment for MP4 and the introduction of work experience placements



**2** training courses, 1 of which focused on improving negotiation techniques

Preparations for the 2019 elections started in autumn



**16** requests for approval regarding social policy, e.g. all staff regulations



### The 'WC Weeks' in spring

1 or 2 WC members joined all departmental meetings to help:

- increase visibility
- raise awareness of what the WC does

(c) Ymke Pas



# 3 Appendices to annual report





# Overview of the organisation

## Composition of the Supervisory Board

Jaap Winter (chair, appointed 09/2017; 09/2015 – 09/2019; first term) Professor of International Company Law at the University of Amsterdam. Professor of Corporate Law, Governance and Behaviour at the VU Amsterdam. Distinguished Visiting Professor of Corporate Governance at the Insead Business School

Joanne Kellermann (05/2010 – 05/2018; second term)

Director of Planning and Decisions at Single Resolution Mechanism

Hein van Beuningen (member of audit committee. 11/2012 – 11/2020; second term)

Board Member Teslin Capital Management by

Gary Tinterow (01/2014 – 01/2022; second term)

Director Museum of Fine Arts, Houston, USA

Jacobina Brinkman (chair of audit committee, appointed 09/2017. 02/2017 – 02/2021; first term)

Partner at PwC

Maurine Alma (05/2018 – 05/2022; first term)

Chief Marketing Officer at Takeaway.com

## Composition of the Vincent van Gogh Foundation

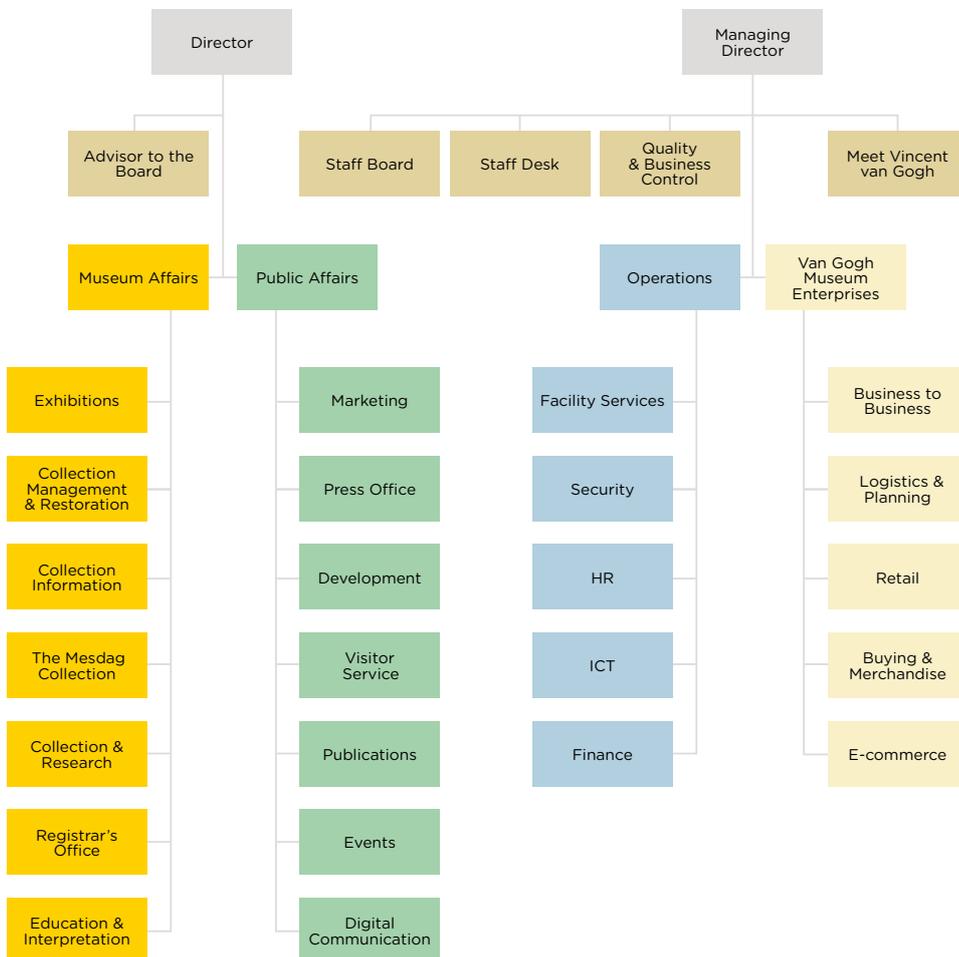
Josien van Gogh (chair)

Willem van Gogh (member of the board)

Sylvia Cramer (member of the board)

Sander Bersee (member of the board)

## Organigram 2018



# Social Annual Report

## Stichting Van Gogh Museum

| <b>Sector</b>    | <b>Fte</b> | <b>Number of employees</b> |
|------------------|------------|----------------------------|
| Museum Affairs   | 58         | 65                         |
| Public Affairs   | 68         | 90                         |
| Operations       | 97         | 113                        |
| Management Staff | 15         | 16                         |
| <b>Total</b>     | <b>238</b> | <b>284</b>                 |

| <b>Staff turnover</b> | <b>Incoming</b> | <b>Outgoing</b> |
|-----------------------|-----------------|-----------------|
| Staff turnover        | 46              | 32              |

| <b>Type of contract</b>       | <b>Number of contracts</b> |
|-------------------------------|----------------------------|
| Permanent part-time contract  | 92                         |
| Permanent full-time contract  | 117                        |
| Fixed-term part-time contract | 53                         |
| Fixed-term full-time contract | 22                         |
| <b>Total</b>                  | <b>284</b>                 |

| <b>Age</b>   | <b>Number of employees</b> |
|--------------|----------------------------|
| 15-24        | 20                         |
| 25-34        | 72                         |
| 35-44        | 68                         |
| 45-54        | 74                         |
| 55-64        | 48                         |
| 65+          | 2                          |
| <b>Total</b> | <b>284</b>                 |

| <b>Length of service</b> | <b>Number of employees</b> |
|--------------------------|----------------------------|
| < 1                      | 32                         |
| 1-4                      | 126                        |
| 5-9                      | 53                         |
| 10-14                    | 37                         |
| 15-19                    | 15                         |
| 20-24                    | 10                         |
| > 25                     | 11                         |
| <b>Total</b>             | <b>284</b>                 |

## Van Gogh Museum Enterprises

| <b>VGME</b> | <b>Fte</b> | <b>Number of employees</b> |
|-------------|------------|----------------------------|
| Total       | 48         | 57                         |

| <b>Staff turnover</b> | <b>Incoming</b> | <b>Outgoing</b> |
|-----------------------|-----------------|-----------------|
|                       | 7               | 4               |

| <b>Type of contract</b>       | <b>Number of contracts</b> |
|-------------------------------|----------------------------|
| Permanent part-time contract  | 20                         |
| Permanent full-time contract  | 30                         |
| Fixed-term part-time contract | 5                          |
| Fixed-term full-time contract | 2                          |
| <b>Total</b>                  | <b>57</b>                  |

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| <b>Age</b>   | <b>Number of employees</b> |
|--------------|----------------------------|
| 15-24        | 0                          |
| 25-34        | 13                         |
| 35-44        | 15                         |
| 45-54        | 20                         |
| 55-64        | 8                          |
| 65+          | 1                          |
| <b>Total</b> | <b>57</b>                  |

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| <b><i>Length of service</i></b> | <b><i>Number of employees</i></b> |
|---------------------------------|-----------------------------------|
| < 1                             | 4                                 |
| 1-4                             | 29                                |
| 5-9                             | 18                                |
| 10-14                           | 3                                 |
| 15-19                           | 3                                 |
| 20-24                           | 0                                 |
| > 25                            | 0                                 |
| <b>Total</b>                    | <b>57</b>                         |

# Acquisitions

## Paintings

Maurice Denis (1870–1943), *Motherhood*, 1896–1897, oil on canvas, 79.5 x 64.5 cm, Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij), s0542S2018

Philip Sadée (1837–1904), *Herring Smokers* (panel of a door from Mesdag's Studio), c. 1870–1880, oil on panel, 46.7 x 61.5 cm, Van Gogh Museum, Amsterdam, s0545S2018

## Works on paper

Adolphe Appian (1818–1898), *Fisherman along a Riverbank*, 1867, charcoal on paper, 77 x 128 cm, Van Gogh Museum, Amsterdam, d1204S2018

Pierre Bonnard (1867–1947), Cover for the series *Quelques aspects de la vie de Paris*, 1899, colour lithograph on paper, 41 x 32 cm, Van Gogh Museum, Amsterdam, p2824S2018

Pierre Bonnard (1867–1947), Trial Proof of the cover from the series *Quelques aspects de la vie de Paris*, 1896–1899, lithograph in black on China paper, 52.5 x 40.6 cm, Van Gogh Museum, Amsterdam, p2825S2018

Pierre Bonnard (1867–1947), Trial Proof of *Boulevard* from the series *Quelques aspects de la vie de Paris*, 1896–1899, lithograph in black on paper, 40.6 x 52.7 cm, Van Gogh Museum, Amsterdam, p2826S2018

Georges Alfred Bottini (1874–1907), Two-sided drawing with preparatory drawing for *Spanish Dancer* (recto) and piece of scrap paper (verso), 1896, watercolour on paper, 30.1 x 20.1 cm, Van Gogh Museum, Amsterdam, d1206S2018

Georges Alfred Bottini (1874–1907), Two-sided drawing with sketch of *Women with Umbrellas* (recto) and preparatory drawing for *Spanish Dancer* (verso), 1896, watercolour on paper, 20 x 31.1 cm, Van Gogh Museum, Amsterdam, d1207S2018

Georges Alfred Bottini (1874–1907), Two-sided drawing with preparatory drawing for *Spanish Dancer* (recto) and preparatory drawing for *Spanish Dancer* (verso), 1896, watercolour on paper, 30.8 x 20.7 cm, Van Gogh Museum, Amsterdam, d1208S2018

Georges Alfred Bottini (1874–1907), Two-sided drawing with preparatory drawing for *Spanish Dancer* (recto) and preparatory drawing for *Spanish Dancer* (verso), 1896, watercolour on paper, 31.1 x 19.8 cm, Van Gogh Museum, Amsterdam, d1209S2018

Georges Alfred Bottini (1874–1907), *At the Bar*, 1897, wood engraving and transparent watercolour on paper, 32.9 x 33.8 cm, Van Gogh Museum, Amsterdam, p2923S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *At the Bar*, 1897, colour wood engraving on paper, 27.8 x 38.5 cm, Van Gogh Museum, Amsterdam, p2924S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *At the Bar*, 1897, wood engraving on paper, 29.8 x 37.4 cm, Van Gogh Museum, Amsterdam, p2925S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *At the Bar*, 1897, wood engraving on paper, 27.1 x 38.6 cm, Van Gogh Museum, Amsterdam, p2926S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Arrival at the Masked Ball*, 1897, wood engraving and watercolour on paper, 33.1 x 22.8 cm, Van Gogh Museum, Amsterdam, p2927S2018

Georges Alfred Bottini (1874–1907), *Arrival at the Masked Ball*, 1897, wood engraving and transparent watercolour on paper, 26 x 21.3 cm, Van Gogh Museum, Amsterdam, p2928S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Arrival at the Masked Ball*, 1897, colour wood engraving on paper, 37 x 27.3 cm, Van Gogh Museum, Amsterdam, p2929S2018

Georges Alfred Bottini (1874–1907), *Spanish Dancer*, 1896, wood engraving and transparent watercolour on paper, 32.5 x 34.3 cm, Van Gogh Museum, Amsterdam, p2930S2018

Georges Alfred Bottini (1874–1907), *Spanish Dancer*, 1896, wood engraving and watercolour on paper, 32.1 x 33.6 cm, Van Gogh Museum, Amsterdam, p2931S2018

Georges Alfred Bottini (1874–1907), *Spanish Dancer*, 1896, wood engraving and watercolour on paper, 32.1 x 31.8 cm, Van Gogh Museum, Amsterdam, p2932S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Spanish Dancer*, 1896, wood engraving on paper, 32.4 x 27.1 cm, Van Gogh Museum, Amsterdam, p2933S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Spanish Dancer*, 1896, wood engraving on paper, 33 x 32.2 cm, Van Gogh Museum, Amsterdam, p2934S2018

Georges Alfred Bottini (1874–1907), *Conversation*, 1896, colour woodcut on paper, 29.4 x 47 cm, Van Gogh Museum, Amsterdam, p2935S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Conversation*, 1896, colour woodcut on paper, 21 x 32.1 cm, Van Gogh Museum, Amsterdam, p2936S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Conversation*, 1896, colour woodcut on paper, 31.1 x 46.1 cm, Van Gogh Museum, Amsterdam, p2937S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Conversation*, 1896, colour woodcut on paper, 31.1 x 46.1 cm, Van Gogh Museum, Amsterdam, p2938S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Conversation*, 1896, colour woodcut on paper, 31.1 x 46.1 cm, Van Gogh Museum, Amsterdam, p2939S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Conversation*, 1896, colour woodcut on paper, 35.1 x 43.7 cm, Van Gogh Museum, Amsterdam, p2940S2018

Georges Alfred Bottini (1874–1907), Trial Proof of *Conversation*, 1896, colour woodcut on paper, 38.8 x 45.1 cm, Van Gogh Museum, Amsterdam, p2941S2018

Georges Alfred Bottini (1874–1907), *People in the Moonlight*, c. 1895–1896, colour wood engraving on paper, 14.6 x 8.4 cm, Van Gogh Museum, Amsterdam, p2942S2018

Maurice Denis (1870–1943), Trail Proof of *Mary Magdalene (Two Heads)* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 44.1 x 28 cm, Van Gogh Museum, Amsterdam, p2958S2018

Maurice Denis (1870–1943), Trail Proof of *Mary Magdalene (Two Heads)* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 41.8 x 33.3 cm, Van Gogh Museum, Amsterdam, p2959S2018

Maurice Denis (1870–1943), Trail Proof of *Mary Magdalene (Two Heads)* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 41.1 x 32.1 cm, Van Gogh Museum, Amsterdam, p2960S2018

Maurice Denis (1870–1943), Trail Proof of *Mary Magdalene (Two Heads)* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 58 x 41.5 cm, Van Gogh Museum, Amsterdam, p2961S2018

Maurice Denis (1870–1943), Design for *Mary Magdalene (Two Heads)* from the album *L'Estampe originale (Album I)*, c. 1893, lithograph and watercolour on paper, 27.2 x 24.9 cm, Van Gogh Museum, Amsterdam, p2962S2018

Maurice Denis (1870–1943), Two-sided print of *Reflection in the Fountain* from *L'Album d'estampes originales de la Galerie Vollard* (recto), 1897 and Pierre Bonnard (1867–1947), Trial proof of *Green-grocer* from the series *Quelques aspects de la vie de Paris* (verso), 1896–1899, colour lithograph on paper, 57.1 x 43.1 cm, Van Gogh Museum, Amsterdam, p2957S2018

Charles Laval (1861–1894), *Women on the Seashore*, 1889, watercolour on paper, 21.6 x 30.4 cm, Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij), d1205S2018

Imprimerie Paul Lemaire, *L'Épreuve (Album I t/m XII)*, 1894–1895, 38.3 x 29.2 cm, Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij), p2963S2018

Berthe Morisot (1841–1895), *Walk in the Woods*, 1876, transparent watercolour on paper, 17.5 x 24.1 cm, Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij), d1202S2018

Camille Pissarro (1830–1903), collection of 91 etchings, 1864–1901, Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij and the Vincent van Gogh Foundation)

*Landscape at the Hermitage*, p2831S2018

*Noël's Farm (Osny)*, p2832S2018

*Market Traders in Conversation*, p2833S2018

*Sunset*, p2834S2018

*Ploughing (Le labour)* (plate 1 from *Work in the Fields*), p2835S2018

*By The Waterside*, p2836S2018

*Field near Asnières*, p37S2018

*In the Fields at Ennery*, p2838S2018

*Woodlands at the Hermitage (Pontoise)*, p2839S2018

*Woman Emptying a Wheelbarrow*, p2840S2018

*Path at Pontoise*, p2841S2018

*The Maid Shopping*, p2842S2018

*Goose Girl*, p2843S2018

*Goose Girl*, p2844S2018

*Goose Girl*, p2845S2018

*Women Bathing*, p2846S2018

*The Old Cottage*, p2847S2018

*Quay in Bruges: Quai des Ménétriers*, p2848S2018

*The Banks of the River in Rouen*, p2849S2018

*Beggar Women*, p2850S2018

*Beggar Women*, p2851S2018

*The Market at Gisors (Rue Cappeville)*, p2852S2018

*Woman Bathing: with Geese*, p2853S2018

*Woman Bathing: with Geese*, p2854S2018

*Four Women Bathing*, p2855S2018

*Petite rue nationale in Rouen*, p2856S2018

*Quay at Rouen: Quai de Paris*, p2857S2018

*Quay at Rouen: Quai de Paris*, p2858S2018

*Peasant Women*, p2859S2018

*Street in Paris: Rue St Lazare*, p2860S2018  
*The Plough*, p2861S2018  
*Woman Weeding*, p2862S2018  
*Grandmother in her Armchair (the Artist's Mother)*, p2863S2018  
*Grandmother in her Armchair (the Artist's Mother)*, p2864S2018  
*Grandmother in her Armchair (the Artist's Mother)*, p2865S2018  
*The Maid Shopping*, p2866S2018  
*Cows in the Field at Éragny, near Gisors*, p2867S2018  
*Grandmother: Light Effect*, p2868S2018  
*Woman at a Gate*, p2869S2018  
*Woman at a Gate*, p2870S2018  
*Woman at a Gate*, p2871S2018  
*Peasant Woman Forking the Ground*, p2872S2018  
*Women Minding Cows*, p2873S2018  
*Women Minding Cows*, p2874S2018  
*Children Talking*, p2875S2018  
*Camille Pissarro, a Self-Portrait*, p2876S2018  
*Lucien Pissarro*, p2877S2018  
*Church and Farm at Éragny*, p2878S2018  
*Vegetable Market at Pontoise*, p2879S2018  
*Noël's Farm (Osny)*, p2880S2018  
*Noël's Farm (Osny)*, p2881S2018  
*Harbour at Rouen (with Chimney)*, p2882S2018  
*Field and Mill at Osny*, p2883S2018  
*View of Pontoise*, p2884S2018  
*View of Pontoise*, p2885S2018  
*View of Pontoise*, p2886S2018  
*Peasant Woman among the Cabbages*, p2887S2018  
*Peasant Woman among the Cabbages*, p2888S2018  
*Rue de l'Épicerie in Rouen*, p2889S2018  
*Place de la République in Rouen*, p2890S2018  
*A Street in Rouen (Rue des Arpents)*, p2891S2018  
*Landscape at Pontoise (Apple Trees)*, p2892S2018  
*The Road to Rouen: The Hills of Pontoise*, p2893S2018  
*Woman Selling Chestnuts*, p2894S2018  
*The Old Cottage*, p2895S2018  
*The Old Cottage*, p2896S2018  
*The Old Cottage*, p2897S2018  
*Rain Effect*, p2898S2018  
*Rain Effect*, p2899S2018  
*Peasant: Le Père Melon*, p2900S2018  
*Peasant: Le Père Melon*, p2901S2018  
*Tree and Ploughed Field*, p2902S2018  
*The Castle of La Roche-Guyon*, p2903S2018  
*Path at Pontoise*, p2904S2018  
*Square in Rouen: Place de la République (Effect of Rain)*, p2905S2018  
*Promenade à Rouen: Cours Boieldieu*, p2906S2018  
*Riverside at Rouen: Côte Sainte-Catherine*, p2907S2018  
*Peasant Woman Feeding Child*, p2908S2018  
*Woodlands at the Hermitage (Pontoise)*, p2909S2018  
*Woman with Wheelbarrow*, p2910S2018  
*Street in Rouen: Rue du Gros-Horloge*, p2911S2018  
*A Street in Rouen: Rue des Arpents*, p2912S2018  
*The Maid Shopping*, p2913S2018  
*Children Talking*, p2914S2018  
*A Peaceful Sunday in the Wood*, p2915S2018

*Peasant Women in a Field of Beans*, p2916S2018  
*The Banks of the River in Rouen*, p2917S2018  
*Woman Bathing, Viewed from behind*, p2918S2018  
*Two Women Bathing*, p2919S2018  
*Narrow Street in Rouen*, p2920S2018  
*Woman Sitting by a Pond*, p2921S2018

Ker-Xavier Roussel (1867–1944), *Woman bathing*, 1898, chalk and watercolour on paper, 27.7 x 41.3 cm, Van Gogh Museum, Amsterdam, d1211S2018

Paul Signac (1863–1935), *The Buoy*, 1894, colour etching on paper, 21.8 x 30 cm, Van Gogh Museum, Amsterdam, p2922S2018

Henri de Toulouse-Lautrec (1864–1901), Two-sided drawing *At Saint-Lazare*, 1886 (recto) and *Sketches of visitors and artists of the Moulin rouge* (verso), c. 1886–1889, oil on cardboard, 68.8 x 52.2 cm, Van Gogh Museum, Amsterdam (purchased with support from the BankGiro Loterij), d1201S2018

Henri de Toulouse-Lautrec (1864–1901), *For you!* from the series *Les vieilles histoires*, 1893, lithograph on paper, 32.4 x 25.3 cm, Van Gogh Museum, Amsterdam, p2827S2018

Henri de Toulouse-Lautrec (1864–1901), *Terror of Grenelle*, 1894, lithograph on paper, 32.5 x 25.2 cm, Van Gogh Museum, Amsterdam, p2830S2018

Henri de Toulouse-Lautrec (1864–1901), *Last Ballad* from the series *Les vieilles histoires*, 1893, lithograph on paper, 32.4 x 25 cm, Van Gogh Museum, Amsterdam, p2829S2018

Henri de Toulouse-Lautrec (1864–1901), *Sleepless Night* from the series *Les vieilles histoires*, 1893, lithograph on paper, 32.1 x 24.9 cm, Van Gogh Museum, Amsterdam, p2828S2018

Harry van der Zee (block cutter) and Georges Alfred Bottini (designer), *At the Bar*, 1897, printing block, 20.5 x 29.5 x 3 cm, Van Gogh Museum, Amsterdam, v0392S2018

Harry van der Zee (block cutter) and Georges Alfred Bottini (designer), *Conversation*, 1896, printing block, 14 x 16 x 2,5 cm, Van Gogh Museum, Amsterdam, v0393S2018

# Gifts

Anonymous, Two *Okimono* in the shape of a *Kyōgen Mask*, c. 1850-1900, polychrome wood, 5.9 x 4.8 x 4.2 and 6 x 4.9 x 3.7 cm, Van Gogh Museum, Amsterdam (gift from private collection), v0399S2018 and v0400S2018

Anonymous, *Iriya: Morning Glories* from the series *Famous Views of Tokyo*, ca. 1870, 28.5 x 19.8 cm, Van Gogh Museum, Amsterdam (gift from private collection), n0575S2018

Pierre Bonnard (1867-1947), Two-sided drawing of *Women and Flowers* (recto) *Sketch of a man and woman or girl* (verso), c. 1891, pencil, watercolour, pen and ink on paper, 23.4 x 33.7 cm, Van Gogh Museum, Amsterdam (gift of Triton Collection Foundation), d1200S2018

Paul Louis Lucien (fils) Gachet (1873-1962), Portfolio with index and fourteen etchings, 1873-1897, Van Gogh Museum, Amsterdam, b9117S2018 and b9118S2018

*Swallow*, frontispiece of the series *Douze eaux-fortes par Van Ryssel*, p2943S2018

*House between the rocks, Auvers*, p2944S2018

*Madam Gachet at the piano*, p2945S2018

*View of Auvers-sur-Oise*, p2946S2918

*The nuttree of Murer, old road to Auvers*, p2947S2018

*View of Auvers-sur-Oise ('The cabbage')*, p2948S2018

*The diva*, p2949S2018

*Monticelli Pictor*, p2950S2018

*The Haystacks (at sea)*, p2951S2018

*The house in ruins (Auvers)*, p2952S2918

*View of Pierrelaye*, p2953S2018

*Flooding in Auvers*, p2954S2018

*Flooding in Auvers*, p2955S2018

*The Hanged Man's House, Sunken Path at Auvers*, p2956S2018

Hendrik Willem Mesdag (1831-1915), *Beach Scene in Holland*, c. 1878-1880, oil on canvas, 60 x 130 cm, Van Gogh Museum, Amsterdam (donated by Mr. and Mrs. Frans K. Winkel, Michael K. Winkel, Martin P. Winkel and family), s0543S2018

Jean-François Millet (1814-1875), *Young cowherd*, c. 1848-1849, chalk on paper, 30.5 x 24.8 cm, Van Gogh Museum, Amsterdam (gift of Triton Collection Foundation), d1210S2018

Constant Troyon (1810-1865), *Landscape*, c. 1840-1850, chalk on paper, 46.7 x 66.2 cm, Van Gogh Museum, Amsterdam, d1203S2018

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A special thanks to all the friends of the museum: Vincent's Friends.

# Conserved works

## Paintings

### Van Gogh Museum

Delacroix, Eugène (1798–1863), *Apollo Slays Python*, 1850, oil on canvas, 66.2 x 60.3 cm, s526S2012 [restoration by R. Boitelle in collaboration with F. van Daalen]

Gauguin, Paul (1848–1903), *Women on the Banks of the River*, 1892, oil on canvas 43.5 x 31.4 cm, s222V1962 [restoration by J. de Groot and S. van Oudheusden]

Gogh, Vincent van (1853–1890), *Cottages*, 1883, oil on canvas, 35.4 x 55.7 cm, s53V1962 [conservation by J. de Groot]

Gogh, Vincent van (1853–1890), *Farm with Stacks of Peat*, 1883, oil on canvas, 37.5 x 55 cm, s130V1962 [conservation by O. van Maanen]

### The Mesdag Collection

Troyon, Constant (1810–1865), *Sheep*, voor 1859, oil on canvas, 45.5 x 37.5 cm, hwm317 [restoration by R. Boitelle]

Troyon, Constant (1810–1865), *Red-and-White Cow*, na 1847, oil on canvas, 92.3 x 73.3 cm, hwm318 [restoration by R. Boitelle]

## Works on paper

### Van Gogh Museum

Bernard, Émile (1868–1941), *House Among Trees: Pont-Aven*, 1888, gouache and black chalk on paper, 33.2 x 23.8 cm, d1199S2017 [conservation by N. Lingbeek]

Bonnard, Pierre (1867–1947), Trial Proof of *Boulevard* from the series *Quelques aspects de la vie de Paris*, 1896–1899, colour lithograph on paper, 40.6 x 52.7 cm, p2826S2018 [conservation by N. Lingbeek]

Bonnard, Pierre (1867–1947), Trial proof of *Greengrocer (Le marchand des quatre-saisons)* from the series *Quelques aspects de la vie de Paris*, 1896–1899, lithograph in black on paper, 43.1 x 57.1 cm, p2957S2018v [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Two-sided drawing with preparatory drawing for *Spanish Dancer* (recto) and piece of scrap paper (verso), 1896, watercolour on paper, 30.1 x 20.1 cm, d1206S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Two-sided drawing with sketch of *Women with Umbrellas* (recto) and preparatory drawing for *Spanish Dancer* (verso), 1896, watercolour on paper, 20 x 31.1 cm, d1207S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Two-sided drawing with preparatory drawing for *Spanish dancer* (recto) and preparatory drawing for *Spanish dancer* (verso), 1896, watercolour on paper, 30.8 x 20.7 cm, d1208S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Two-sided drawing with preparatory drawing for *Spanish Dancer* (recto) and preparatory drawing for *Spanish Dancer* (verso), 1896, 31.1 x 19.8 cm, d1209S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), *At the Bar (Au bar)*, 1897, wood engraving and transparent watercolour on paper, 32.9 x 33.8 cm, p2923S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Trial Proof of *At the Bar (Au bar)*, 1897, colour wood engraving on paper, 27.8 x 38.5 cm, p2924S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Trial Proof of *At the Bar (Au bar)*, 1897, wood engraving on paper, 29.8 x 37.4 cm, p2925S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), Trial Proof of *At the Bar (Au bar)*, 1897, wood engraving on paper, 27.1 x 38.6 cm, p2926S2018 [conservation by N. Lingbeek]

Bottini, Georges Alfred (1874–1907), *Arrival at the Masked Ball (L'arrivée au bal masqué)*, 1897, wood engraving and watercolour on paper, 33.1 x 22.8 cm, p2927S2018 [conservation by N. Lingbeek]

- Bottini, Georges Alfred (1874–1907), *Arrival at the Masked Ball (L'arrivée au bal masqué)*, 1897, wood engraving and transparent watercolour on paper, 26 x 21.3 cm, p2928S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Arrival at the Masked Ball (L'arrivée au bal masqué)*, 1897, colour wood engraving on paper, 37 x 27.3 cm, p2929S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), *Spanish Dancer (Danseuse espagnole)*, 1896, wood engraving and transparent watercolour on paper, 32.5 x 34.3 cm, p2930S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), *Spanish Dancer (Danseuse espagnole)*, 1896, wood engraving and watercolour on paper, 32.1 x 33.6 cm, p2931S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), *Spanish Dancer (Danseuse espagnole)*, 1896, wood engraving and watercolour on paper, 32.1 x 31.8 cm, p2932S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Spanish Dancer (Danseuse espagnole)*, 1896, wood engraving on paper, 32.4 x 27.1 cm, p2933S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Spanish Dancer (Danseuse espagnole)*, 1896, wood engraving on paper, 33 x 32.2 cm, p2934S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), *Conversation (L'entretien)*, 1896, colour woodcut on paper, 29.4 x 47 cm, p2935S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Conversation (L'entretien)*, 1896, colour woodcut on paper, 21 x 32.1 cm, p2936S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Conversation (L'entretien)*, 1896, colour woodcut on paper, 31.1 x 46.1 cm, p2937S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Conversation (L'entretien)*, 1896, colour woodcut on paper, 31.1 x 46.1 cm, p2938S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Conversation (L'entretien)*, 1896, colour woodcut on paper, 31.1 x 46.1 cm, p2939S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Conversation (Conversation ou Couple de maison close)*, 1896, colour woodcut on paper, 35.1 x 43.7 cm, p2940S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), Trial Proof of *Conversation (Conversation ou couple de maison close)*, 1896, colour woodcut on paper, 38.8 x 45.1 cm, p2941S2018 [conservation by N. Lingbeek]
- Bottini, Georges Alfred (1874–1907), *People in the Moonlight (Personnages au Clair de Lune)*, c. 1895–1896, colour wood engraving on paper, 14.6 x 8.4 cm, p2942S2018 [conservation by N. Lingbeek]
- Denis, Maurice (1870–1943), Two-sided print of *Reflection in the Fountain* by Maurice Denis (recto) and Trial proof of *Greengrocer* by Pierre Bonnard (verso), colour lithograph on paper, 57.1 x 43.1 cm, p2957S2018 [conservation by N. Lingbeek]
- Denis, Maurice (1870–1943), Trial Proof of *Mary Magdalene (Two Heads) (Madeleine (Deux têtes))*, 1893, colour lithograph on paper, 44.1 x 28 cm, p2958S2018 [conservation by N. Lingbeek]
- Denis, Maurice (1870–1943), Trail Proof of *Mary Magdalene (Two Heads) (Madeleine (Deux têtes))* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 41.8 x 33.3 cm, p2959S2018 [conservation by N. Lingbeek]
- Denis, Maurice (1870–1943), Trail Proof of *Mary Magdalene (Two Heads) (Madeleine (Deux têtes))* from the album *L'Estampe originale (Album I)*, 1893, colour lithograph on paper, 41.1 x 32.1 cm, p2960S2018 [conservation by N. Lingbeek]
- Denis, Maurice (1870–1943), *Mary Magdalene (Two Heads) (Madeleine (Deux têtes))*, 1893, colour lithograph on paper, 58 x 41.5 cm, p2961S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *Swallow (Hirondelle)*, frontispiece of the series *Douze eaux-fortes par Van Ryssel*, 1886, etching on paper, 11.1 x 13 cm, p2943S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *House between the rocks, Auvers (Maison dans les roches, Auvers)*, 1873, softground etching on paper, 13.4 x 10.5 cm, p2944S2018 [conservation by N. Lingbeek]

- Gachet, Paul Ferdinand (père) (1828–1909), *Madam Gachet at the piano (Madame Gachet au piano)*, 1873, etching on paper, 17.2 x 14.4 cm, p2945S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *View of Auvers-sur-Oise (Vue d'Auvers-sur-Oise)*, 1873, etching on paper, 11 x 14.8 cm, p2946S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *The nuttree of Murer, old road to Auvers (Le Noyer de Murer, vieille route d'Auvers)*, 1874, etching on paper, 9.5 x 13.2 cm, p2947S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *View of Auvers-sur-Oise ('The cabbage') (Vue d'Auvers-sur-Oise ('Le chou'))*, 1874, etching on paper, 10.9 x 14.5 cm, p2948S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *The diva (La diva)*, 1888, etching on paper, 13.4 x 10.5 cm, p2949S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *Monticelli Pictor*, 1892, etching on paper, 18.8 x 14.5 cm, p2950S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *The Haystacks (at sea) (Les Meules (au bord de la mer))*, 1893, etching on paper, 9.9 x 12.9 cm, p2951S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *The house in ruins (Auvers) (La maison en ruine (Auvers))*, 1894, etching on paper, 12.3 x 17.2 cm, p2952S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *View of Pierrelaye (Vue de Pierrelaye)*, 1896, etching on paper, 9.9 x 12.8 cm, p2953S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *Flooding in Auvers (Inondations à Auvers)*, 1897, etching on paper, 10.3 x 13.6 cm, p2954S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *Flooding in Auvers (Inondations à Auvers)*, 1897, etching on paper, 10.2 x 13.7 cm, p2955S2018 [conservation by N. Lingbeek]
- Gachet, Paul Ferdinand (père) (1828–1909), *The Hanged Man's House, Sunken Paht at Auvers (La maison du pendu, chemin creux à Auvers)*, 1873, etching on paper, 10.3 x 13.7 cm, p2956S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Landscape at the Hermitage (Paysage à l'Hermitage (Pontoise))*, 1880, drypoint in black on laid paper, 21.3 x 29.8 cm, p2831S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Noël's Farm (Osny) (La ferme à Noël (Osny))*, 1884, etching, aquatint and drypoint in black on laid paper, 36.9 x 27.6 cm, p2832S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Market Traders in Conversation (Marchandes en conversation)*, 1882–1895, monotype in black on wove paper, 20.5 x 13 cm, p2833S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Sunset (Le coucher de soleil)*, 1879–1880, monotype in black on laid paper, 16.4 x 22.6 cm, p2834S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Ploughing (Le labour) (plate 1 from Work in the Fields (Les travaux des Champs))*, 1895–1898, lithograph in black on Chinese paper, 19.3 x 26.4 cm, p2835S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *By The Waterside (Au bord de l'eau)*, 1863, etching in black on laid paper, 54 x 34.9 cm, p2836S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Field near Asnières (Prairie près d'Asnières)*, 1864, etching in black on laid paper, 35.6 x 45 cm, p2837S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *In the Fields at Ennery (Dans les champs, à Ennery)*, 1875, drypoint in black on laid paper, 30.9 x 47.7 cm, p2838S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woodlands at the Hermitage (Paysage sous bois, à l'Hermitage (Pontoise))*, 1879, etching, drypoint, aquatint, soft-ground etching and emery paper in black on Japanese paper, 26.8 x 35.4 cm, p2839S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Emptying a Wheelbarrow (Femme vidant une brouette)*, 1878–1880, etching, drypoint and aquatint in black on laid paper, 50 x 36.2 cm, p2840S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Path at Pontoise (Sente des Pouilleux, à Pontoise (grande planche))*, 1880, drypoint in black on laid paper, 43.5 x 33.8 cm, p2841S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Maid Shopping (La bonne faisant son marché)*, 1888, etching and drypoint in black on Chinese paper, 35 x 22.6 cm, p2842S2018 [conservation by N. Lingbeek]

- Pissarro, Camille (1830–1903), *Goose Girl (Gardeuse d'oies)*, 1888, etching and emery paper in black on laid paper, 22.9 x 27.9 cm, p2843S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Goose Girl (Gardeuse d'oies)*, 1888, etching and emery paper in black on Chinese paper, 15 x 19.5 cm, p2844S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Goose Girl (Gardeuse d'oies)*, 1888, etching and emery paper in black on laid paper, 15.3 x 20.1 cm, p2845S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Women Bathing (Baigneuses)*, 1888, monotype in black on laid paper, 16.5 x 20.9 cm, p2846S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Old Cottage (La mesure)*, 1879, etching, aquatint and soft-ground etching in four colours on laid paper, 27 x 26.7 cm, p2847S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Quay in Bruges: Quai des Ménétriers (Quai des Ménétriers, à Bruges)*, 1894, etching and etched tone in black on laid paper, 16.2 x 19.3 cm, p2848S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Banks of the River in Rouen (Les berges à Rouen)*, 1893–1895, etching and wire brush in black on paper, 24.3 x 31.6 cm, p2849S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Beggar Women (Mendiantes)*, 1894, etching, drypoint and soft-ground etching in black on Japanese paper, 38.5 x 25.9 cm, p2850S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Beggar Women (Mendiantes)*, 1894, etching, drypoint and soft-ground etching in four colours on laid paper, 31.2 x 21.7 cm, p2851S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Market at Gisors; Rue Cappeville (Marché de Gisors (Rue Cappeville))*, 1894–1895, etching, drypoint and emery paper in four colours on wove paper, 29.9 x 21 cm, p2852S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Bathing: with Geese (Baigneuse aux oies)*, 1895, etching, drypoint and wire brush in black on laid paper, 16.2 x 20.5 cm, p2853S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Bathing: with Geese (Baigneuse aux oies)*, 1895, etching, drypoint and wire brush in black on laid paper, 21.6 x 21.5 cm, p2854S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Four Women Bathing (Les quatre baigneuses)*, 1894–1895, etching and aquatint in black on laid paper, 39.1 x 25.7 cm, p2855S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Narrow Street in Rouen (Petite rue nationale, à Rouen)*, 1896, etching in black on laid paper, 43 x 30.5 cm, p2856S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Quay at Rouen: Quai de Paris (Quai de Paris, à Rouen)*, 1896, etching, soft-ground etching and wire brush in black on laid paper, 18.6 x 20.4 cm, p2857S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Quay at Rouen: Quai de Paris (Quai de Paris, à Rouen)*, 1896, etching, soft-ground etching and wire brush in black on laid paper, 31.5 x 20 cm, p2858S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Peasant Women (Paysannes)*, 1896, zincograph in black on wove paper, 38.5 x 27.2 cm, p2859S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Street in Paris: Rue St Lazare (Rue Saint-Lazare, Paris)*, 1897–1898, lithograph in black on chine collé on wove paper, 37.4 x 27.3 cm, p2860S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Plough (La charrue)*, 1898–1901, lithograph in four colours on wove paper, 39.9 x 28.3 cm, p2861S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Weeding (La sarcleuse)*, 1887–1888, etching and drypoint in black on laid paper, 31.5 x 23 cm, p2862S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Grandmother in her Armchair (the Artist's Mother) (Grand'mère dans son fauteuil (la mère d'artiste))*, 1888, drypoint in black on laid paper, 18.6 x 13.1 cm, p2863S2018 [conservation by N. Lingbeek]

- Pissarro, Camille (1830–1903), *Grandmother in her Armchair (the Artist's Mother) (Grand'mère dans son fauteuil (la mère d'artiste))*, 1888, drypoint in black on laid paper, 23.3 x 24.9 cm, p2864S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Grandmother in her Armchair (the Artist's Mother) (Grand'mère dans son fauteuil (la mère d'artiste))*, 1888, drypoint in black on wove paper, 23.2 x 15.7 cm, p2865S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Maid Shopping (La bonne faisant son marché)*, 1888, etching and drypoint in black on Chinese paper, 19.7 x 14 cm, p2866S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Cows in the Field at Éragny, near Gisors (Vaches dans les prairies d'Éragny, près Gisors)*, 1888, etching and drypoint in black on laid paper, 22.7 x 28.1 cm, p2867S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Grandmother: Light Effect (Grand'mère: effet de lumière)*, 1889, etching and drypoint in black on laid paper, 21.7 x 27.5 cm, p2868S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman at a Gate (Femme à la barrière)*, 1889, etching and drypoint in black on simili Japon, 31.6 x 21.4 cm, p2869S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman at a Gate (Femme à la barrière)*, 1889, etching and drypoint in brown on laid paper, 23.7 x 15.6 cm, p2870S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman at a Gate (Femme à la barrière)*, 1889, etching and drypoint in black on laid paper, 28.8 x 14.9 cm, p2871S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Peasant Woman Forking the Ground (Paysanne à la fourche)*, 1889, etching and aquatint in black on paper, 20.2 x 15.5 cm, p2872S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Women Minding Cows (Femmes gardant des vaches)*, 1889, drypoint in brown on laid paper, 13 x 18.7 cm, p2873S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Women Minding Cows (Femmes gardant des vaches)*, 1889, etching and drypoint in black on laid paper, 22 x 28 cm, p2874S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Children Talking (Enfants causants)*, 1889, etching in black on laid paper, 18.5 x 28 cm, p2875S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Camille Pissarro, a Self-Portrait (Camille Pissarro, par lui-même)*, 1890–1891, etching and grains au sel in black on laid paper, 36 x 25.5 cm, p2876S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Lucien Pissarro (Portrait de Lucien Pissarro)*, 1890, etching in black on wove paper, 28.5 x 22 cm, p2877S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Church and Farm at Éragny (La ferme d'Éragny)*, 1895, etching in black on laid paper, 22.3 x 30.2 cm, p2878S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Vegetable Market at Pontoise (Marché aux légumes, à Pontoise)*, 1891, etching, soft-ground etching and drypoint in black on laid paper, 30.9 x 25 cm, p2879S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Noëls Farm (Osny) (La ferme à Noël (Osny))*, 1884, drypoint in black on laid paper, 35.9 x 27.2 cm, p2880S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Noëls Farm (Osny) (La ferme à Noël (Osny))*, 1884, etching, drypoint and aquatint in black on laid paper, 36.6 x 27.4 cm, p2881S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Harbour at Rouen (with Chimney) (Port de Rouen (avec cheminées))*, 1883–1885, etching in black on laid paper, 26.5 x 35 cm, p2882S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Field and Mill at Osny (Prairie et moulin, à Osny)*, 1885, drypoint in black on laid paper, 27.3 x 36.7 cm, p2883S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *View of Pontoise (Vue de Pontoise)*, 1885, drypoint and aquatint in black on laid paper, 27.5 x 37.4 cm, p2884S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *View of Pontoise (Vue de Pontoise)*, 1885, etching, aquatint and drypoint in black on laid paper, 27.5 x 37 cm, p2885S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *View of Pontoise (Vue de Pontoise)*, 1885, etching, drypoint and aquatint in black on laid paper, 26.5 x 37.2 cm, p2886S2018 [conservation by N. Lingbeek]

- Pissarro, Camille (1830–1903), *Peasant Woman among the Cabbages (Paysanne dans les choux)*, 1885, drypoint and soft-ground etching in black on laid paper, 31.9 x 20.7 cm, p2887S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Peasant Woman among the Cabbages (Paysanne dans les choux)*, 1885, etching, drypoint and soft-ground etching in black on laid paper, 30.2 x 21.5 cm, p2888S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Street in Rouen: Rue de l'Épicerie (Rue de l'Épicerie, à Rouen)*, 1886, etching in black on laid paper, 34.6 x 27.2 cm, p2889S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Square in Rouen: Place de la République (Place de la République, à Rouen)*, 1883, etching and aquatint in black on laid paper, 27.9 x 33.8 cm, p2890S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *A Street in Rouen (Rue des Arpents) (Une rue à Rouen (Rue des Arpents))*, 1883, etching and drypoint in black on laid paper, 30.8 x 21.5 cm, p2891S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Landscape at Pontoise (Apple Trees) (Paysage à Pontoise (pommiers))*, 1873, etching in black on wove paper, 17.7 x 21.4 cm, p2892S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Road to Rouen: The Hills of Pontoise (Route de Rouen: les hauteurs de Pontoise)*, 1874, drypoint in black on wove paper, 26 x 27.9 cm, p2893S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Selling Chestnuts (Marchande de marrons)*, 1878, drypoint in black on laid paper, 43.4 x 30.2 cm, p2894S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Old Cottage (La mesure)*, 1879, aquatint in black on laid paper, 22.7 x 17.8 cm, p2895S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Old Cottage (La mesure)*, 1879, etching, aquatint and soft-ground etching in black on laid paper, 26.1 x 20.1 cm, p2896S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Old Cottage (La mesure)*, 1879, etching, aquatint and soft-ground etching in black on laid paper, 26.5 x 21.5 cm, p2897S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Rain Effect (Effet de pluie)*, 1879, etching, aquatint and wire brush on laid paper, 19.5 x 25.1 cm, p2898S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Rain Effect (Effet de pluie)*, 1879, etching, aquatint and wire brush in black on wove paper, 24.8 x 32.4 cm, p2899S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Peasant: Le Père Melon (Paysan: le père melon)*, 1879, etching and drypoint on laid paper, 20.3 x 29.3 cm, p2900S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Peasant: le Père Melon (Paysan: le père melon)*, 1879, etching, aquatint and drypoint in black on wove paper, 22.7 x 31.5 cm, p2901S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Tree and Ploughed Field (Arbre et terrain labouré)*, c. 1879, etching and aquatint in black on laid paper, 20.1 x 27.5 cm, p2902S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Castle of La Roche-Guyon (Château de la Roche-Guyon)*, 1880, drypoint and aquatint in black on laid paper, 25.8 x 35.7 cm, p2903S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Path at Pontoise (Sente des Pouilleux, à Pontoise (grande planche))*, 1880, drypoint in black on laid paper, 35.8 x 26 cm, p2904S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Square in Rouen: Place de la République (Effect of Rain) (Place de la République, Rouen (effet de pluie))*, 1883, etching and aquatint in black on laid paper, 24.2 x 15.6 cm, p2905S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Promenade à Rouen: Cours Boieldieu (Cours Boieldieu, à Rouen (planche en hauteur))*, 1884– 1896, etching and drypoint in black on laid paper, 27.5 x 20.2 cm, p2906S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Riverside at Rouen: Côte Sainte-Catherine (Côte Sainte-Catherine, à Rouen)*, 1883–1884, etching, drypoint and aquatint in black on laid paper, 23.7 x 31.5 cm, p2907S2018 [conservation by N. Lingbeek]

- Pissarro, Camille (1830–1903), *Peasant Woman Feeding Child (Paysanne donnant à manger à un enfant)*, 1874, etching in brown on wove paper, 27.2 x 17.9 cm, p2908S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woodlands at the Hermitage (Paysage sous bois, à l'Hermitage (Pontoise))*, 1879, aquatint and soft-ground etching in black on wove paper, 31.4 x 48.9 cm, p2909S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman with Wheelbarrow (Femme à la brouette)*, 1882, drypoint in black on wove paper, 35.7 x 25.5 cm, p2910S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Street in Rouen: Rue du Gros-Horloge (Rue du Gros-Horloge, à Rouen)*, 1883–1885, etching and drypoint in black on laid paper, 27 x 18.3 cm, p2911S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *A Street in Rouen: Rue des Arpents (Une rue à Rouen (Rue des Arpents))*, 1887, etching and drypoint in black on laid paper, 36.9 x 27.4 cm, p2912S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Maid Shopping (La bonne faisant son marché)*, 1888, etching and drypoint in black on wove paper, 19.8 x 14.5 cm, p2913S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Children Talking (Enfants causants)*, 1889, etching in black on laid paper, 22.2 x 27.6 cm, p2914S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *A Peaceful Sunday in the Wood (Repos du dimanche)*, 1891, etching in black on laid paper, 30.4 x 43.2 cm, p2915S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Peasant Women in a Field of Beans (Paysannes dans un champ de haricots)*, 1891, etching and soft-ground etching in black on laid paper, 43.1 x 29.8 cm, p2916S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *The Banks of the River in Rouen (Les berges à Rouen)*, c. 1893, etching and wire brush in black on wove paper, 17.6 x 27.5 cm, p2917S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Bathing, Viewed from behind (Baigneuse vue de dos)*, 1895, etching and aquatint in brown on wove paper, 32.2 x 23.3 cm, p2918S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Two Women Bathing (Les deux baigneuses)*, 1895, etching, soft-ground etching and wire brush in black on laid paper, 22.6 x 16.5 cm, p2919S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Narrow Street in Rouen (Petite rue nationale, à Rouen)*, 1896, etching in black on laid paper, 43.1 x 30.5 cm, p2920S2018 [conservation by N. Lingbeek]
- Pissarro, Camille (1830–1903), *Woman Sitting by a Pond (Femme assise au bord d'un étang)*, c. 1874, lithograph in black on wove paper, 34.8 x 27.1 cm, p2921S2018 [conservation by N. Lingbeek]
- Rivière, Henri (1864–1951), *Series Les trente-six vues de la Tour Eiffel*, 36 lithographs in four colours and letterpress printing, bound in a hardcover, in a slipcase, 23.4 x 29.1 cm, p1985S2002 [conservation by N. Lingbeek]
- Toulouse-Lautrec, Henri de (1864–1901), *For You! (Pour toi !...)* from the series *Les vieilles histoires*, 1893, lithograph on paper, 32.4 x 25.3 cm, p2827S2018 [conservation by N. Lingbeek]
- Toulouse-Lautrec, Henri de (1864–1901), *Sleepless Night (Nuit blanche)* from the series *Les vieilles histoires*, 1893, lithograph on paper, 32.1 x 24.9 cm, p2828S2018 [conservation by N. Lingbeek]
- Toulouse-Lautrec, Henri de (1864–1901), *Last Ballad (Ultime balade)* from the series *Les vieilles histoires*, 1893, lithograph on paper, 32.4 x 25 cm, p2829S2018 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of the Frontispiece of the series *Paysages et intérieurs*, colour lithograph on paper, 53 x 42 cm, p2807S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *A Game of Checkers (La partie de dames)* from the series *Paysages et intérieurs*, 1899, colour lithograph and chalk on paper, 40.5 x 32.7 cm, p2808S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *The Avenue (L'avenue)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 40.8 x 49.3 cm, p2809S2017 [conservation by N. Lingbeek]

- Vuillard, Edouard (1868–1940), Trial proof of *Across the Fields (A travers champs)* from the series *Paysages et intérieurs*, 1896–1899, lithograph in five colours on Chinese paper, 32 x 49.5 cm, p2810S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), *Interior with a Hanging Lamp (Intérieur à la suspension)* from the series *Paysages et intérieurs*, 1899, colour lithograph on paper, 38.8 x 30 cm, p2811S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), *Interior with Pink Wallpaper I (Intérieur aux tentures roses I)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 39.2 x 30.7 cm, p2812S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *Interior with Pink Wallpaper II (Intérieur aux tentures roses II)* from the series *Paysages et intérieurs*, 1899, colour lithograph on paper, 39.3 x 31.2 cm, p2813S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof for *Interior with Pink Wallpaper III (Intérieur aux tentures roses III)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 42 x 35 cm, p2814S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *The Hearth (L'âtre)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 48 x 34 cm, p2815S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *On the Pont de l'Europe (Sur le Pont de l'Europe)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 34.5 x 41 cm, p2816S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *Pastry Shop (La pâtisserie)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 43 x 33.8 cm, p2817S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), Trial proof of *The Cook (La cuisinière)* from the series *Paysages et intérieurs*, 1896–1899, colour lithograph on paper, 41.5 x 33 cm, p2818S2017 [conservation by N. Lingbeek]
- Vuillard, Edouard (1868–1940), *The Two Sisters-in-Law (Les deux belles-soeurs)* from the series *Paysages et intérieurs*, 1899, colour lithograph on paper, 37 x 33.3 cm, p2819S2017 [conservation by N. Lingbeek]

## Frames

### Van Gogh Museum

- Boughton, George Henry (1833–1905), *God Speed! Pilgrims setting out for Canterbury*, 1874, oil on canvas, 122 x 184 cm, s380M1986 [restoration by R. Velsink]
- Gogh, Vincent van (1853–1890), *Self-Portrait with Grey Felt Hat*, 1887, oil on canvas, 44.5 x 37.2 cm, s16V1962 [new frame by Arnold Wiggins & Sons Limited]
- Gogh, Vincent van (1853–1890), *The Zouave*, 1888, oil on canvas, 65.8 x 55.7 cm, s67V1962 [new frame by Arnold Wiggins & Sons Limited]

### The Mesdag Collection

- Bosboom, Johannes (1817–1891), *Interior of the church in Maassluis*, 1856–1873, 43.2 x 54 cm, hwm47 [restoration by R. Velsink]
- Bosboom, Johannes (1817–1891), *Interior of the Great or St Lawrence's Church in Alkmaar*, 1870–1887, 67.4 x 61.5 cm, hwm48 [restoration by R. Velsink]
- Bosch, Etienne (1863–1933), *London Bridge*, 1896, 41.7 x 65 cm, hwm50 [restoration by R. Velsink]
- Delacroix, Eugène (1798–1863), *Raising of the Cross*, date unknown, 41 x 52.1 cm, hwm113 [restoration by R. Velsink]
- Dupré, Jules (1811–1889), *Le Crottoy*, 1865–1872, 49.5 x 60.5 cm, hwm124 [restoration by R. Velsink]
- Dupré, Jules (1811–1889), *Evening*, c. 1875–1880, 46 x 55 cm, hwm126 [restoration by R. Velsink]
- Fortuny y Marsal, Mariano (1838–1874), *Anchorite*, 1869–1878, 37 x 49.5 cm, hwm131 [restoration by R. Velsink]
- Houten, Barbara Elisabeth van (1862–1950), *Poppies*, date unknown, 59.8 x 39.5 cm, hwm150B [restoration by R. Velsink]

Mauve, Anton (1838–1888), *Sheep in a shed*, c. 1879, 32 x 46 cm, hwm215 [restoration by R. Velsink]

Mesdag-van Houten, Sientje (1834–1909), *In the Dunes*, date unknown, 35 x 51.8 cm, hwm245 [restoration by R. Velsink]

Mesdag-van Houten, Sientje (1834–1909), *Evening in the beech forest*, date unknown, 68.7 x 35.1 cm, hwm249 [restoration by R. Velsink]

Millet, Jean-François (1814–1875), *Les travaux des champs*, 1853, c. 22 x 13.5 cm, hwm268A [restoration by R. Velsink]

Rochussen, Charles (1814–1894), *The Nijmegen civic authorities receiving Emperor Charles V*, c. 1894, 44.6 x 58.4 cm, hwm277 [restoration by R. Velsink]

Rousseau, Théodore (1812–1867), *The Descent of the Cattle in the Jura Mountains* (sketch), c. 1834–1835, 114 x 59.8 cm, hwm287 [restoration by R. Velsink]

Zilcken, Philip (1857–1930), *View of Lausanne*, after Matthijs Maris, 1888, 35.1 x 83.6 cm, hwm342 [restoration by R. Velsink]

# Collection information

## Library statistics

Number of acquisitions: 456.

Number of metres of books relocated: approx. 578 metres.

Number of visitors: approx. 500 external visitors, including 80 art librarians who visited us on 5 October 2018 during the Art Discovery Group Catalogue Congress.

## Notable acquisitions

Louis Godefroy, *L'oeuvre gravé de Félix Vallotton (1865-1925)*, Paris, 1932. Issue III from the deluxe edition, with woodcuts by Vallotton: *L'Etranger*.

Hans W. Singer, *Die Moderne Graphik. Eine Darstellung für Deren Freunde und Sammler*, Leipzig, 1914. Issue 126 from the deluxe edition of 200 copies, with four etchings by Max Klinger, Edouard Manet, Max Slevogt and William Strang.

Robert de Montequiou, *Paul Helleu. Peintre et graveur*, Paris, 1913. Issue III in a limited run of 100 numbered copies on Japanese paper.

George Auriol, *Steinlen et la rue*, Paris, 1930.

Acquisition of the archive of English art historian and Van Gogh expert Ronald Pickvance (1930-2017).

## Digitisation statistics

Total: 1,250,000 pages digitised from 353,000 documents.

- 1 Documentation: 252,498 documents  
These are documents concerning all of the works by Vincent van Gogh, all of the works in the collection, and by contemporaries. In addition, documents linked to themes, letters, prints, etc., related to Van Gogh.
- 2 Objects: 47,261 documents  
Images such as photographs, negatives, Ektachromes, slides, posters, etc.
- 3 Archives: 26,986 documents  
Archives acquired by the Van Gogh Museum such as the Pickvance archive, Tralbaut archive, Wylie archive, etc.
- 4 Work documents: 19,224 documents  
Including the Expertise archive and the Acquisitions archive.
- 5 Literature: 7,860 documents  
Articles, magazines and unique books.

# Overview of outgoing loans

| Number        | Applicant  | Exhibition / Collection                        | Location                                   | Period                    | Object number  | Artist                 | Title  |
|---------------|--|--|--|---------------------------|----------------|------------------------|--|
| 683-2         | Noordbrabants Museum, 's-Hertogenbosch           | Het verhaal van Brabant 2                      | Noordbrabants Museum, 's-Hertogenbosch     | 18-01-2016 t/m 01-02-2020 | s0072V1962     | Gogh, Vincent van      | Head of a Woman  |
| 683-2         | Noordbrabants Museum, 's-Hertogenbosch           | Het verhaal van Brabant 2                      | Noordbrabants Museum, 's-Hertogenbosch     | 18-01-2016 t/m 01-02-2020 | s0152V1962     | Gogh, Vincent van      | Basket of Potatoes   |
| 683-3         | Noordbrabants Museum, 's-Hertogenbosch           | Het verhaal van Brabant 3                      | Noordbrabants Museum, 's-Hertogenbosch     | 01-05-2016 t/m 01-02-2020 | s0007V1962     | Gogh, Vincent van      | Woman Sewing   |
| 683-3         | Noordbrabants Museum, 's-Hertogenbosch           | Het verhaal van Brabant 3                      | Noordbrabants Museum, 's-Hertogenbosch     | 01-05-2016 t/m 01-02-2020 | s0058V1962     | Gogh, Vincent van      | Woman with a Mourning Shawl  |
| UB2013-010.07 | Fondation Vincent van Gogh Arles, Arles          | Van Gogh Museum in Arles, one-year loan 4      | Fondation Vincent van Gogh Arles, Arles    | 03-03-2017 t/m 03-04-2018 | s0041V1962     | Gogh, Vincent van      | Entrance to a Quarry   |
| UB2012-039.04 | Rijksmuseum Amsterdam, Amsterdam                 | Long-term loan to the Rijksmuseum 2017-2018    | Rijksmuseum Amsterdam, Amsterdam           | 01-06-2017 t/m 01-06-2018 | s0064V1962     | Gogh, Vincent van      | The Hill of Montmartre with Stone Quarry   |
| UB2012-039.04 | Rijksmuseum Amsterdam, Amsterdam                 | Long-term loan to the Rijksmuseum 2017-2018    | Rijksmuseum Amsterdam, Amsterdam           | 01-06-2017 t/m 01-06-2018 | s0098V1962     | Gogh, Vincent van      | Square Saint-Pierre at Sunset  |
| UB2017-005    | Rijksmuseum Amsterdam, Amsterdam                 | Matthijs Maris                                 | Rijksmuseum Amsterdam, Amsterdam           | 06-10-2017 t/m 07-01-2018 | hwm0197        | Maris, Matthijs        | The Bride  |
| UB2017-005    | Rijksmuseum Amsterdam, Amsterdam                 | Matthijs Maris                                 | Rijksmuseum Amsterdam, Amsterdam           | 06-10-2017 t/m 07-01-2018 | hwm0198        | Maris, Matthijs        | The Kitchen Princess   |
| UB2017-005    | Rijksmuseum Amsterdam, Amsterdam                 | Matthijs Maris                                 | Rijksmuseum Amsterdam, Amsterdam           | 06-10-2017 t/m 07-01-2018 | s0143B1996     | Maris, Matthijs        | Head of a Sheep  |
| UB2017-005    | Rijksmuseum Amsterdam, Amsterdam                 | Matthijs Maris                                 | Rijksmuseum Amsterdam, Amsterdam           | 06-10-2017 t/m 07-01-2018 | s0412M1990     | Maris, Matthijs        | Girl Herding Goats   |
| UB2017-029    | Museum Helmond, Helmond                          | Constantin Meunier                             | Museum Helmond, Helmond                    | 08-10-2017 t/m 04-03-2018 | hwm0465        | Meunier, Constantin    | Christ at the Wipping-Post, Ecce Homo  |
| UB2015-033.02 | Musée d'Orsay, Paris                             | Gauguin, l'Alchimiste                          | Galeries nationales du Grand Palais, Paris | 09-10-2017 t/m 21-01-2018 | v0037V1978     | Gauguin, Paul          | Cleopatra Pot  |
| UB2015-029    | Réunion des Musées Nationaux-Grand Palais, Paris | Jean-François Millet                           | Palais des Beaux-Arts (Lille), Lille       | 12-10-2017 t/m 22-01-2018 | hwm0262        | Millet, Jean-François  | Hagar and Ishmael  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | p2708-003S2013 | Feure, Georges de      | Under misty skies (Sous les ciels brouillés) from the series Bruges mystique et sensuelle          |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | p2553-011S2010 | Hermann-Paul           | Cover  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | s0521S2011     | Vuillard, Edouard      | The Mumps  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | p2489aS2006    | Simas, Eugène-Martial  | Cover for the series Suite de paysages   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | p2489fS2006    | Dulac, Charles Marie   | Plate 1 (Planche 1) from the series Suite de paysages  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | p2489kS2006    | Dulac, Charles Marie   | Plate 4 (Planche 4) from the series Suite de paysages  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | p2527S2009     | Rysselberghe, Théo Van | Nude Standing, Woman Bather (Nu debout, baigneuse)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | d1152S2009     | Laboureur, Jean-Emile  | Design for The Laundry (Le linge) from the series Toilettes  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | v0275S2009     | Laboureur, Jean-Emile  | Woodblock for The Laundry (Le linge) from the series Toilettes                                     |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | n0158V1962     | Utagawa Kunisada       | View of the Spring Rain, left sheet of a triptych  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | n0242V1962     | Utagawa Kunisada       | The Fourth Month: The First Cuckoo, from the series The Twelve Months, left sheet of a triptych    |
| UB2015-011.02 | Van Gogh Museum, Amsterdam                       | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo  | 18-10-2017 t/m 08-01-2018 | n0243V1962     | Utagawa Kunisada       | The Fourth Month: The First Cuckoo, from the series The Twelve Months, central sheet of a triptych |

| Number        | Applicant                  | Exhibition / Collection                        | Location                                  | Period                    | Object number | Artist                          | Title  |
|---------------|----------------------------|--|---|---------------------------|---------------|---------------------------------|--|
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | n0244V1962    | Utagawa Kunisada                | The Fourth Month: The First Cuckoo, from the series The Twelve Months, right sheet of a triptych   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | n0489V1962    | Tsukioka Yoshitoshi             | The Actor Kawarazaki Gonjūrō in the Role of Danjūrō the Seventh  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | n0040V1962    | Keisai Eisen                    | The Teahouse at Night  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | n0082V1962    | Utagawa Hiroshige               | The Tanabata Festival in the Flourishing City, from the series One Hundred Views of Famous Places in Edo   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | n0418V1962    | Utagawa Kuniyoshi               | Wanting to See the Early Blooming, Miniature Landscapes from Bitchū Province, from the series Set of Illustrations of Wonderful Mountains and Oceans |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | n0442V1962    | Utagawa Kuniyoshi               | Girl Feeding Ducks, left sheet of the triptych Water: A Drifting Boat, from the series Visual Parody of the Five Elements                            |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p0955S1998    | Chéret, Jules                   | Poster for the 4th Exhibition of Blanc et Noir in the Pavillon de la Ville de Paris (1 October-30 November 1890)                                     |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p0311V1982    | Steinlen, Théophile Alexandre   | Poster for the Tour of Le Chat Noir  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p0885N1996    | Redon, Odilon                   | Profile of Light (Profil de lumière)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p0909N1996    | Bonnard, Pierre                 | Poster for the brand France-Champagne  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | s0423V1991    | Denis, Maurice                  | Dread  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | s0432M1992    | Myrbach-Rheinfeld, Felician von | At the Printer's   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2480S2006    | Denis, Maurice                  | Sagesse  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | d1121V2004    | Denis, Maurice                  | Preparatory drawing for the cover of the series Amour  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2437dV2004   | Gauguin, Paul                   | Breton Bathers (Baigneuses Bretonnes) from the series Volpini  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2437gV2004   | Gauguin, Paul                   | Joys of Brittany (Joies de Bretagne) from the series Volpini   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2437kV2004   | Gauguin, Paul                   | Human Misery (Misères humaines) from the series Volpini  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1794V2000    | Rippl-Rónai, József             | Artists' book Les vierges by Georges Rodenbach   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1793V2000    | Pitcairn-Knowles, James         | Artists' book Les tombeaux by Georges Rodenbach  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1789V2000    | Denis, Maurice                  | Le voyage d'Urien  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1977S2002    | Laboureur, Jean-Emile           | Awakening (Réveil)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1978S2002    | Laboureur, Jean-Emile           | A Woman Inspecting a Corn in Front of a Striped Wallpaper (Le cor au papier peint rayé)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1979S2002    | Laboureur, Jean-Emile           | Cold Water (L'eau fraîche)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1980S2002    | Laboureur, Jean-Emile           | Fallen Pin (L'épingle tombée)  |

| Number        | Applicant                  | Exhibition / Collection                        | Location                                  | Period                    | Object number | Artist                | Title   |
|---------------|----------------------------|--|---|---------------------------|---------------|-----------------------|---|
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1981S2002    | Laboureur, Jean-Emile | The Laundry (Le linge)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1982S2002    | Laboureur, Jean-Emile | The Corset (Le corset)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1985S2002    | Rivière, Henri        | Series Les trente-six vues de la Tour Eiffel  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1777V2000    | Bonnard, Pierre       | Le petit solfège  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1711V2000    | Vuillard, Edouard     | The Dressmaker (La couturière)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1164V2000    | Vuillard, Edouard     | Tuileries Garden (Le Jardin des Tuileries)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1194V2000    | Vuillard, Edouard     | The Avenue (L'avenue)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1196V2000    | Vuillard, Edouard     | Interior with a Hanging Lamp (Intérieur à la suspension)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1204V2000    | Vuillard, Edouard     | The Two Sisters-in-Law (Les deux belles-soeurs)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1208V2000    | Roussel, Ker-Xavier   | Woman in a Striped Dress (Femme en robe à rayures)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1210V2000    | Roussel, Ker-Xavier   | Cupids Playing Around a Nymph (Amours jouant auprès d'une nymphe)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1214V2000    | Roussel, Ker-Xavier   | The Spring (La source)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1270V2000    | Feure, Georges de     | The Eclipse (L'eclipse) from the series Bruges mystique et sensuelle  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1278V2000    | Bonnard, Pierre       | Soldier of the Republican Guard of the City of Paris (Garde municipale)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1284V2000    | Bonnard, Pierre       | Portrait of Ambrose Vollard (Portrait d'Ambrose Vollard)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1336V2000    | Vuillard, Edouard     | Theatre programme for La Vie muette by Maurice Beaubourg (Théâtre de l'Oeuvre, 27 November 1894)                            |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1362V2000    | Muller, Alfredo       | Theatre programme for L'echelle by Gustave van Zype and Le balcon by Gunnar Heiberg (Théâtre de l'Oeuvre, 18 February 1898) |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1363V2000    | Munch, Edvard         | Theatre programme for Peer Gynt by Henrik Ibsen (Théâtre de l'Oeuvre, 12 November 1896)                                     |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1365V2000    | Ranson, Paul Elie     | Theatre programme for La cloche engloutie by Gerhart Hauptmann (Théâtre de l'Oeuvre, 5 March 1897)                          |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1386V2000    | Maillol, Aristide     | Profile of a Young Girl (Profil de jeune fille)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1410V2000    | Bonnard, Pierre       | In the Street (Dans la rue)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1108V2000    | Bonnard, Pierre       | The Little Laundress (La petite blanchisseuse)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p0996V2000    | Bonnard, Pierre       | Poster for the journal La Revue blanche   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1000V2000    | Vuillard, Edouard     | Bicycle   |

| Number        | Applicant                  | Exhibition / Collection                        | Location                                  | Period                    | Object number  | Artist                        | Title  |
|---------------|----------------------------|--|---|---------------------------|----------------|-------------------------------|--|
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1001V2000     | Denis, Maurice                | Poster for the newspaper La Dépêche de Toulouse  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1002V2000     | Bonnard, Pierre               | Poster for the exhibition Les peintres-graveurs at Galerie Vollard (Paris, 15 June-20 July 1896)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1013V2000     | Pitcairn-Knowles, James       | The Bath (Le bain)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p1128V2000     | Rippl-Rónai, József           | The Village fair (La fête au village)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2529S2010     | Steinlen, Théophile Alexandre | At La Bodinière (A la Bodinière)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2552-004S2010 | Hermann-Paul                  | She's a Social Success (Elle a des succès dans le monde)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2552-007S2010 | Hermann-Paul                  | And the Intoxication of Adultery (Et les ivresses de l'adultère)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2616S2011     | Auriol, George                | Cover for the album L'Album des peintres-graveurs  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2633S2011     | Robbe, Manuel                 | Two Women Looking at Prints (Deux femmes regardant des estampes)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2648S2012     | Rodin, Auguste                | Artists' book Le jardin des supplices by Octave Mirbeau  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2653S2012     | Hermann-Paul                  | Poster for the 17th or 18th Exhibition of Salon des Cent at La Plume (Paris, January 1896)   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2654S2012     | Maillol, Aristide             | The Wave (La vague)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2663S2012     | Rivière, Henri                | Poster for the performances Clairs de lune by Georges Fragerolle, L'honnête gendarme by Jean Richepin and Le treizième travail d'Hercule by Eugène Courboin (Le Chat Noir, 16 December 1896) |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2672S2012     | Roche, Pierre                 | Artists' book La Loïe Fuller by Roger Marx   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | d1174S2012     | Denis, Maurice                | Design for Mary Magdalene (Two Heads) (Madeleine (Deux têtes)) from the album L'Estampe originale (Album I)  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2702S2012     | Rivière, Henri                | Music Book La marche à l'étoile by Georges Fragerolle  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2708-001S2013 | Feure, Georges de             | Cover  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2708-011S2013 | Feure, Georges de             | Bizarre landscape (Paysage bizarre) from the series Bruges mystique et sensuelle   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2720S2012     | Rivière, Henri                | Postcards La marche à l'étoile   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | v0286S2013     | Toulouse-Lautrec, Henri de    | Lithographic stone for Nuit blanche from the series Les vieilles histoires   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2763S2015     | Willette, Adolphe             | The Publisher André Marty  |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2764S2015     | Grasset, Eugène               | The Print and the Poster (L'Estampe et l'affiche), poster for the journal L'Estampe et l'affiche   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2772S2015     | Mathey, Paul                  | The Print Collector Eugène Rodrigues   |
| UB2015-011.02 | Van Gogh Museum, Amsterdam | Prints in Paris 1900: From Elite to the Street | Mitsubishi Ichigokan Museum of Art, Tokyo | 18-10-2017 t/m 08-01-2018 | p2777V2015     | Toulouse-Lautrec, Henri de    | The Female Clown at the Moulin rouge (La clownesse au Moulin rouge)  |

| Number        | Applicant                                  | Exhibition / Collection   | Location                                   | Period                    | Object number | Artist                   | Title  |
|---------------|--|---|--|---------------------------|---------------|--------------------------|--|
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | b0532bV1962   | Gogh, Vincent van        | Letter from Vincent van Gogh to Theo van Gogh with sketch of Album of Drawings   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | d0335V1962    | Gogh, Vincent van        | Arums  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | d0346V1962    | Gogh, Vincent van        | Park with Fence  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | d0425V1962    | Gogh, Vincent van        | Tassel Hyacinth  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | n0111V1962    | Utagawa Hiroshige III    | Album New Selection of Birds and Flowers   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | n0362V1962    | Utagawa Kunisada II      | The Geisha Ohide, Okane, Omina Okaku and Okatsu as Musicians and the Girl Kosame as a Butterfly, left sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style' |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | n0363V1962    | Utagawa Kunisada II      | The Maiko Kodayū and Imamurasaki in Costume, central sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style'  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | n0364V1962    | Utagawa Kunisada II      | The Geisha Okiku, Okoto, Osaku, Otama and Otoyo and the Girl Toyomi as a Butterfly, right sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style'             |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | n0476V1962    | Utagawa Yoshimaru        | New Print of Insects and Small Creatures   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | n0572S2013    |                          | Geishas in a Landscape   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0017V1962    | Gogh, Vincent van        | In the Café: Agostina Segatori in Le Tambourin   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0022V1962    | Gogh, Vincent van        | Self-Portrait as a Painter   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0029V1962    | Gogh, Vincent van        | The Sower  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0035V1962    | Gogh, Vincent van        | Peach Tree in Blossom  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0037V1962    | Gogh, Vincent van        | Field with Irises near Arles   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0047V1962    | Gogh, Vincent van        | The Bedroom  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0051V1962    | Gogh, Vincent van        | Undergrowth  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0116V1962    | Gogh, Vincent van        | Courtesan (after Eisen)  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0181V1962    | Gogh, Vincent van        | Three Novels   |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0188V1962    | Gogh, Vincent van        | Butterflies and Poppies  |
| UB2014-021.02 | Van Gogh Museum, Amsterdam                 | Van Gogh & Japan  | Tokyo Metropolitan Art Museum, Tokyo       | 24-10-2017 t/m 08-01-2018 | s0189V1962    | Gogh, Vincent van        | Giant Peacock Moth   |
| UB2017-008    | Dordrechts Museum, Dordrecht               | Johan Barthold Jongkind   | Dordrechts Museum, Dordrecht               | 28-10-2017 t/m 28-05-2018 | s0460V1996    | Jongkind, Johan Barthold | The Jetty at Honfleur  |
| UB2017-008    | Dordrechts Museum, Dordrecht               | Johan Barthold Jongkind   | Dordrechts Museum, Dordrecht               | 28-10-2017 t/m 28-05-2018 | s0530N2012    | Monet, Claude            | Tulip Fields near The Hague  |
| UB2016-011    | Staatliche Kunsthalle Karlsruhe, Karlsruhe | Cézanne. Metamorphoses  | Staatliche Kunsthalle Karlsruhe, Karlsruhe | 27-10-2017 t/m 11-02-2018 | d0035V1962    | Gogh, Vincent van        | Kneeling Ecorché   |
| UB2016-011    | Staatliche Kunsthalle Karlsruhe, Karlsruhe | Cézanne. Metamorphoses  | Staatliche Kunsthalle Karlsruhe, Karlsruhe | 27-10-2017 t/m 11-02-2018 | s0102V1962    | Gogh, Vincent van        | Kneeling Ecorché   |
| UB2016-045    | Kunsthaus Zürich, Zürich                   | Praised and Ridiculed. French Painting 1820-1880                              | Kunsthaus Zürich, Zürich                   | 10-11-2017 t/m 28-01-2018 | hwm0270       | Monticelli, Adolphe      | Mountain Path  |
| UB2016-045    | Kunsthaus Zürich, Zürich                   | Praised and Ridiculed. French Painting 1820-1880                              | Kunsthaus Zürich, Zürich                   | 10-11-2017 t/m 28-01-2018 | hwm0327       | Vollon, Antoine          | Fish   |
| UB2017-012.04 | Van Abbemuseum, Eindhoven                  | Tien topstukken on tour: Voor Nederland verworven dankzij de BankGiro Loterij | Van Abbemuseum, Eindhoven                  | 06-01-2018 t/m 28-01-2018 | s0503S2001    | Monet, Claude            | Windmills near Zaandam   |

| Number        | Applicant                  | Exhibition / Collection   | Location                                    | Period                    | Object number | Artist                | Title  |
|---------------|----------------------------|---|---|---------------------------|---------------|-----------------------|--|
| UB2017-012.04 | Van Abbemuseum, Eindhoven  | Tien topstukken on tour: Voor Nederland verworven dankzij de BankGiro Loterij | Van Abbemuseum, Eindhoven                   | 06-01-2018 t/m 28-01-2018 | s0540S2016    | Signac, Paul          | The "Ponton de la Félicité" at Asnières (Opus no. 143)   |
| UB2017-031    | Singer Laren, Laren        | Impressionism and beyond. A Wonderful Journey                                 | Singer Laren, Laren                         | 16-01-2018 t/m 27-05-2018 | d0151V1962    | Gogh, Vincent van     | The Hill of Montmartre   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | b0532bV1962   | Gogh, Vincent van     | Letter from Vincent van Gogh to Theo van Gogh with sketch of Album of Drawings   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | d0335V1962    | Gogh, Vincent van     | Arums  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | d0346V1962    | Gogh, Vincent van     | Park with Fence  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | d0425V1962    | Gogh, Vincent van     | Tassel Hyacinth  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | n0111V1962    | Utagawa Hiroshige III | Album New Selection of Birds and Flowers   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | n0362V1962    | Utagawa Kunisada II   | The Geisha Ohide, Okane, Omina Okaku and Okatsu as Musicians and the Girl Kosame as a Butterfly, left sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style' |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | n0363V1962    | Utagawa Kunisada II   | The Maiko Kodayū and Imamuraaki in Costume, central sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style'   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | n0364V1962    | Utagawa Kunisada II   | The Geisha Okiku, Okoto, Osaku, Otama and Otoyō and the Girl Toyomi as a Butterfly, right sheet of the triptych The Performance of 'Long Life of the Pine Tree, in Modern Style'             |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | n0476V1962    | Utagawa Yoshimaru     | New Print of Insects and Small Creatures   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | n0572S2013    |                       | Geishas in a Landscape   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0017V1962    | Gogh, Vincent van     | In the Café: Agostina Segatori in Le Tambourin   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0022V1962    | Gogh, Vincent van     | Self-Portrait as a Painter   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0029V1962    | Gogh, Vincent van     | The Sower  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0035V1962    | Gogh, Vincent van     | Peach Tree in Blossom  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0037V1962    | Gogh, Vincent van     | Field with Irises near Arles   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0047V1962    | Gogh, Vincent van     | The Bedroom  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0051V1962    | Gogh, Vincent van     | Undergrowth  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0116V1962    | Gogh, Vincent van     | Courtesan (after Eisen)  |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0181V1962    | Gogh, Vincent van     | Three Novels   |
| UB2014-021.03 | Van Gogh Museum, Amsterdam | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto | 20-01-2018 t/m 04-03-2018 | s0188V1962    | Gogh, Vincent van     | Butterflies and Poppies  |

| Number        | Applicant  | Exhibition / Collection   | Location   | Period                    | Object number | Artist                            | Title  |
|---------------|--|---|--|---------------------------|---------------|-----------------------------------|--|
| UB2014-021.03 | Van Gogh Museum, Amsterdam                                     | Van Gogh & Japan  | National Museum of Modern Art, Kyoto, Kyoto                    | 20-01-2018 t/m 04-03-2018 | s0189V1962    | Gogh, Vincent van                 | Giant Peacock Moth   |
| UB2017-012.05 | Kröller-Müller Museum, Otterlo                                 | Tien topstukken on tour: Voor Nederland verworven dankzij de BankGiro Loterij | Kröller-Müller Museum, Otterlo                                 | 03-02-2018 t/m 25-02-2018 | s0503S2001    | Monet, Claude                     | Windmills near Zaandam   |
| UB2017-012.05 | Kröller-Müller Museum, Otterlo                                 | Tien topstukken on tour: Voor Nederland verworven dankzij de BankGiro Loterij | Kröller-Müller Museum, Otterlo                                 | 03-02-2018 t/m 25-02-2018 | s0540S2016    | Signac, Paul                      | The "Ponton de la Félicité" at Asnières (Opus no. 143)                                   |
| UB2017-002    | Museum MORE, Gorssel   | Bezielde realisten: Floris Verster, Jan Mankes, Dick Ket en Henk Helmantel    | Museum MORE, Gorssel   | 03-02-2018 t/m 13-05-2018 | s0413M1990    | Verster, Floris                   | Poppies  |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | hwm0062       | Corot, Jean-Baptiste-Camille      | Abandoned Quarry   |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | hwm0116       | Diaz de la Peña, Narcisse Virgile | In the Forest of Fontainebleau   |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | hwm0216       | Mauve, Anton                      | At Scheveningen  |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0012V1962    | Gogh, Vincent van                 | The Hill of Montmartre with Stone Quarry   |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0015V1962    | Gogh, Vincent van                 | Montmartre: Windmills and Allotments   |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0018V1962    | Gogh, Vincent van                 | Montmartre: Behind the Moulin de la Galette  |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0057V1962    | Gogh, Vincent van                 | View from Theo's Apartment   |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0065V1962    | Gogh, Vincent van                 | Self-Portrait  |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0094V1962    | Gogh, Vincent van                 | Boulevard de Clichy  |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0095V1962    | Gogh, Vincent van                 | View from Vincent's Studio   |
| UB2016-006.02 | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | Les Hollandais à Paris. 1789-1914. Van Gogh-Van Dongen-Mondrian               | Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Paris | 06-02-2018 t/m 13-05-2018 | s0389M1989    | Maris, Jacob                      | View of Montigny-sur-Loing   |
| UB2017-012.06 | Bonnefantenmuseum, Maastricht                                  | Tien topstukken on tour: Voor Nederland verworven dankzij de BankGiro Loterij | Bonnefantenmuseum, Maastricht                                  | 03-03-2018 t/m 25-03-2018 | s0503S2001    | Monet, Claude                     | Windmills near Zaandam   |
| UB2017-012.06 | Bonnefantenmuseum, Maastricht                                  | Tien topstukken on tour: Voor Nederland verworven dankzij de BankGiro Loterij | Bonnefantenmuseum, Maastricht                                  | 03-03-2018 t/m 25-03-2018 | s0540S2016    | Signac, Paul                      | The "Ponton de la Félicité" at Asnières (Opus no. 143)                                   |
| UB2017-037    | Harvard Art Museums, Fogg Museum, Cambridge                    | Fogg Art Museum   | Harvard Art Museums, Fogg Museum, Cambridge                    | 23-03-2018 t/m 10-07-2018 | s0175V1962    | Gogh, Vincent van                 | Snow-Covered Field with a Harrow (after Millet)  |
| UB2017-004.01 | Musée du Louvre, Paris Cedex 01                                | Eugène Delacroix (1798-1863)  | Musée du Louvre, Paris   | 26-03-2018 t/m 23-07-2018 | s0086B1991    | Delacroix, Eugène                 | The Agony in the Garden  |
| UB2017-033.01 | Musée des Impressionnismes Giverny, Giverny                    | Japonismes/ Impressionnismes  | Musée des Impressionnismes Giverny, Giverny                    | 30-03-2018 t/m 15-07-2018 | d1200S2018    | Bonnard, Pierre                   | Two-sided drawing of Women and Flowers (recto) Sketch of a man and woman or girl (verso) |

| Number        | Applicant                                   | Exhibition / Collection                             | Location                                    | Period                    | Object number | Artist              | Title  |
|---------------|---|---|---|---------------------------|---------------|---------------------|--|
| UB2017-033.01 | Musée des impressionnismes Giverny, Giverny | Japonismes/ Impressionnismes                        | Musée des impressionnismes Giverny, Giverny | 30-03-2018 t/m 15-07-2018 | n0055V1962    | Utagawa Hiroshige   | Nihon Bridge: View at Daybreak, no. 1 from the series Collection of Illustrations of Famous Places near the Fifty-Three Stations [Along the Tōkaidō] |
| UB2017-033.01 | Musée des impressionnismes Giverny, Giverny | Japonismes/ Impressionnismes                        | Musée des impressionnismes Giverny, Giverny | 30-03-2018 t/m 15-07-2018 | n0433V1962    | Utagawa Kuniyoshi   | Woman on a Riverbank, left sheet of the tryptich The Crystal River of Ide in Yamashiro Province, from an untitled series of the Six Crystal Rivers   |
| UB2017-042.01 | Fondation Vincent van Gogh Arles, Arles     | Van Gogh Museum in Arles 2018-2019                  | Fondation Vincent van Gogh Arles, Arles     | 01-04-2018 t/m 01-04-2019 | s0123V1962    | Gogh, Vincent van   | Skull  |
| UB2018-004.01 | Rijksmuseum Twenthe, Enschede               | Paula Modersohn-Becker: tussen Worpswede en Parijs  | Rijksmuseum Twenthe, Enschede               | 08-04-2018 t/m 12-08-2018 | s0053V1962    | Gogh, Vincent van   | Cottages   |
| UB2018-004.01 | Rijksmuseum Twenthe, Enschede               | Paula Modersohn-Becker: tussen Worpswede en Parijs  | Rijksmuseum Twenthe, Enschede               | 08-04-2018 t/m 12-08-2018 | s0395M1990    | Bernard, Émile      | Stil Life with Teapot, Cup and Fruit   |
| UB2016-024    | National Gallery London, London             | Monet and Architecture                              | National Gallery London, London             | 09-04-2018 t/m 29-07-2018 | s0503S2001    | Monet, Claude       | Windmills near Zaandam   |
| UB2016-024    | National Gallery London, London             | Monet and Architecture                              | National Gallery London, London             | 09-04-2018 t/m 29-07-2018 | s0504S2001    | Monet, Claude       | View of Amsterdam  |
| UB2017-043    | Fondation Vincent van Gogh Arles, Arles     | Soleil Chaud, Soleil Tardif. Les modernes indomptés | Fondation Vincent van Gogh Arles, Arles     | 21-04-2018 t/m 28-10-2018 | s0042V1962    | Gogh, Vincent van   | The Sheepshearer (after Millet)  |
| UB2017-043    | Fondation Vincent van Gogh Arles, Arles     | Soleil Chaud, Soleil Tardif. Les modernes indomptés | Fondation Vincent van Gogh Arles, Arles     | 21-04-2018 t/m 28-10-2018 | s0172V1962    | Gogh, Vincent van   | Peasant Woman Binding Sheaves (after Millet)   |
| UB2018-013    | Rijksmuseum Amsterdam, Amsterdam            | Long-term loan to Rijksmuseum 2018-2019             | Rijksmuseum Amsterdam, Amsterdam            | 01-06-2018 t/m 01-06-2019 | s0110V1962    | Gogh, Vincent van   | Garden with Butterflies  |
| UB2018-013    | Rijksmuseum Amsterdam, Amsterdam            | Long-term loan to Rijksmuseum 2018-2019             | Rijksmuseum Amsterdam, Amsterdam            | 01-06-2018 t/m 01-06-2019 | s0113V1962    | Gogh, Vincent van   | Portrait of a One-Eyed Man   |
| UB2016-032.01 | Kröller-Müller Museum, Otterlo              | Odilon Redon: Literatuur en Muziek                  | Kröller-Müller Museum, Otterlo              | 02-06-2018 t/m 09-09-2018 | d0809M1986    | Redon, Odilon       | Vierge nimbée  |
| UB2016-032.01 | Kröller-Müller Museum, Otterlo              | Odilon Redon: Literatuur en Muziek                  | Kröller-Müller Museum, Otterlo              | 02-06-2018 t/m 09-09-2018 | s0500N1999    | Redon, Odilon       | Closed Eyes  |
| UB2017-024    | Keramiëkmuseum Princessehof, Leeuwarden     | Made in Holland, 400 jaar wereldmerk                | Keramiëkmuseum Princessehof, Leeuwarden     | 02-06-2018 t/m 30-06-2019 | hwm0648a      | Colenbrander, Theo  | 'Tulip' rim vase   |
| UB2017-024    | Keramiëkmuseum Princessehof, Leeuwarden     | Made in Holland, 400 jaar wereldmerk                | Keramiëkmuseum Princessehof, Leeuwarden     | 02-06-2018 t/m 30-06-2019 | hwm0648b      | Colenbrander, Theo  | 'Tulip' rim goblet   |
| UB2017-024    | Keramiëkmuseum Princessehof, Leeuwarden     | Made in Holland, 400 jaar wereldmerk                | Keramiëkmuseum Princessehof, Leeuwarden     | 02-06-2018 t/m 30-06-2019 | hwm0648c      | Colenbrander, Theo  | 'Tulip' rim vase   |
| UB2017-024    | Keramiëkmuseum Princessehof, Leeuwarden     | Made in Holland, 400 jaar wereldmerk                | Keramiëkmuseum Princessehof, Leeuwarden     | 02-06-2018 t/m 30-06-2019 | hwm0648d      | Colenbrander, Theo  | 'Tulip' rim goblet   |
| UB2017-024    | Keramiëkmuseum Princessehof, Leeuwarden     | Made in Holland, 400 jaar wereldmerk                | Keramiëkmuseum Princessehof, Leeuwarden     | 02-06-2018 t/m 30-06-2019 | hwm0648e      | Colenbrander, Theo  | 'Tulip' rim vase   |
| UB2016-007    | Art Gallery of New South Wales, Sydney      | John Russell: Australia's French Impressionist      | Art Gallery of New South Wales, Sydney      | 21-07-2018 t/m 11-11-2018 | s0077V1962    | Gogh, Vincent van   | Bank of the Seine  |
| UB2016-007    | Art Gallery of New South Wales, Sydney      | John Russell: Australia's French Impressionist      | Art Gallery of New South Wales, Sydney      | 21-07-2018 t/m 11-11-2018 | s0162V1962    | Gogh, Vincent van   | Self-Portrait with Felt Hat  |
| UB2016-007    | Art Gallery of New South Wales, Sydney      | John Russell: Australia's French Impressionist      | Art Gallery of New South Wales, Sydney      | 21-07-2018 t/m 11-11-2018 | s0273V1962    | Russell, John Peter | Vincent van Gogh   |
| UB2017-033.02 | Musée des impressionnismes Giverny, Giverny | Im Japanfieber. Von Monet bis Manga                 | Arp Museum Bahnhof Rolandseck, Remagen      | 26-08-2018 t/m 20-01-2019 | d1200S2018    | Bonnard, Pierre     | Two-sided drawing of Women and Flowers (recto) Sketch of a man and woman or girl (verso)   |
| UB2017-004.02 | Musée du Louvre, Paris Cedex 01             | Eugène Delacroix (1798-1863)                        | Metropolitan Museum of Art, New York        | 10-09-2018 t/m 06-01-2019 | s0086B1991    | Delacroix, Eugène   | The Agony in the Garden  |
| UB2017-004.02 | Musée du Louvre, Paris Cedex 01             | Eugène Delacroix (1798-1863)                        | Metropolitan Museum of Art, New York        | 10-09-2018 t/m 06-01-2019 | s0526S2012    | Delacroix, Eugène   | Apollo Slays Python  |

| Number        | Applicant   | Exhibition / Collection  | Location   | Period                    | Object number | Artist                       | Title  |
|---------------|---|--|--|---------------------------|---------------|------------------------------|--|
| UB2018-005    | Musée d'Art Moderne et Contemporain Strasbourg, Strasbourg  | Gauguin en Laval in Martinique                                     | Musée d'Art Moderne et Contemporain Strasbourg, Strasbourg | 14-09-2018 t/m 28-02-2019 | s0020V1962    | Gogh, Vincent van            | Carafe and Dish with Citrus Fruit                              |
| UB2017-013    | Kunstmuseum Bonn, Bonn  | Der Flaneur. Vom Impressionismus bis zur Gegenwart                 | Kunstmuseum Bonn, Bonn                                     | 20-09-2018 t/m 13-01-2019 | s0518S2010    | Anquetin, Louis              | Woman at the Champs-Élysées by Night                           |
| UB2017-021    | Fondazione Ferrara Arte, Galleries of Modern and Contemporary Art of the City of Ferrara, Ferrara | Gustave Courbet and Nature   | Palazzo dei Diamanti, Ferrara                              | 22-09-2018 t/m 06-01-2019 | hwm0062       | Corot, Jean-Baptiste-Camille | Abandoned Quarry   |
| UB2017-041    | Museum Het Rembrandthuis, Amsterdam   | Franse avant-garde kunstenaars van de negentiende eeuw (werktitel) | Museum Het Rembrandthuis, Amsterdam                        | 22-09-2018 t/m 06-01-2019 | p0061V1962    | Manet, Edouard               | Women at her Toilet (La toilette)                              |
| UB2017-041    | Museum Het Rembrandthuis, Amsterdam   | Franse avant-garde kunstenaars van de negentiende eeuw (werktitel) | Museum Het Rembrandthuis, Amsterdam                        | 22-09-2018 t/m 06-01-2019 | p0149V1966    | Bracquemond, Félix           | The Terrace of Villa Brancas (La terrasse de la Villa Brancas) |
| UB2017-041    | Museum Het Rembrandthuis, Amsterdam   | Franse avant-garde kunstenaars van de negentiende eeuw (werktitel) | Museum Het Rembrandthuis, Amsterdam                        | 22-09-2018 t/m 06-01-2019 | p2598S2011    | Buhot, Félix Hilaire         | Landing in England (Un débarquement en Angleterre)             |
| UB2017-040    | Kröller-Müller Museum, Otterlo  | Als kunst je lief is   | Kröller-Müller Museum, Otterlo                             | 29-09-2018 t/m 04-02-2019 | d1172S2012    | Gogh, Vincent van            | Pollard Willow   |
| UB2017-040    | Kröller-Müller Museum, Otterlo  | Als kunst je lief is   | Kröller-Müller Museum, Otterlo                             | 29-09-2018 t/m 04-02-2019 | s0503S2001    | Monet, Claude                | Windmills near Zaandam   |
| UB2017-040    | Kröller-Müller Museum, Otterlo  | Als kunst je lief is   | Kröller-Müller Museum, Otterlo                             | 29-09-2018 t/m 04-02-2019 | s0541S2017    | Munch, Edvard                | Felix Auerbach   |
| UB2015-025.01 | Fundación Bancaria "la Caixa", Barcelona  | Toulouse-Lautrec and his time                                      | CaixaForum Barcelona, Barcelona                            | 17-10-2018 t/m 20-01-2019 | s0186V1962    | Gogh, Vincent van            | Café Table with Absinthe                                       |
| UB2017-032    | Kunstforum Wien, Vienna   | Faszination Japan. Monet-Van Gogh-Klimt                            | Kunstforum Wien, Vienna                                    | 10-10-2018 t/m 20-01-2019 | s0188V1962    | Gogh, Vincent van            | Butterflies and Poppies  |
| UB2017-032    | Kunstforum Wien, Vienna   | Faszination Japan. Monet-Van Gogh-Klimt                            | Kunstforum Wien, Vienna                                    | 10-10-2018 t/m 20-01-2019 | s0189V1962    | Gogh, Vincent van            | Giant Peacock Moth   |
| UB2017-032    | Kunstforum Wien, Vienna   | Faszination Japan. Monet-Van Gogh-Klimt                            | Kunstforum Wien, Vienna                                    | 10-10-2018 t/m 20-01-2019 | s0205V1962    | Bernard, Émile               | Bernard's Grandmother  |
| UB2016-032.02 | Ny Carlsberg Glyptotek, Copenhagen  | Odilon Redon: Literature and Music                                 | Ny Carlsberg Glyptotek, Copenhagen                         | 11-10-2018 t/m 20-01-2019 | s0500N1999    | Redon, Odilon                | Closed Eyes  |
| UB2016-037    | Frans Hals Museum, Haarlem  | Frans Hals en de Modernen  | Frans Hals Museum, Haarlem                                 | 12-10-2018 t/m 24-02-2019 | s0059V1962    | Gogh, Vincent van            | Head of a Prostitute   |
| UB2018-015    | Dordrechts Museum, Dordrecht  | Werk, bid & bewonder. Een nieuwe kijk op kunst en calvinisme       | Dordrechts Museum, Dordrecht                               | 10-11-2018 t/m 26-05-2019 | s0140V1962    | Gogh, Vincent van            | The Vicarage at Nuenen   |
| UB2018-010    | Noordbrabants Museum, 's-Hertogenbosch  | Jan Sluijters. De wilde jaren                                      | Noordbrabants Museum, 's-Hertogenbosch                     | 17-11-2018 t/m 07-04-2019 | d0910M1988    | Sluijters, Jan               | Study for the painting Two woman embracing                     |
| UB2018-010    | Noordbrabants Museum, 's-Hertogenbosch  | Jan Sluijters. De wilde jaren                                      | Noordbrabants Museum, 's-Hertogenbosch                     | 17-11-2018 t/m 07-04-2019 | s0449V1995    | Sluijters, Jan               | Whitsun on the Bridge  |

# Long-term loans to the Van Gogh Museum

| Owner                            | Object number | Artist                       | Title  |
|----------------------------------|---------------|------------------------------|--|
| Amsterdam Museum                 | s0022B1991    | Decamps, Alexandre-Gabriel   | A Shepherd with his Flock                                    |
| Amsterdam Museum                 | s0177B1999    | Calame, Alexandre            | Mountain Stream in the Alps at Reichenbach                   |
| Denver Art Museum                | d0376B2013    | Doré, Gustave                | A Couple and Two Children Sleeping on a London Bridge        |
| Mauritshuis                      | s0210B1990    | Mesdag-van Houten, Sientje   | View of a Forest   |
| Mauritshuis                      | s0208B1990    | Israels, Isaac               | Lady Under a Bridge  |
| Musée d'Orsay, Parijs            | v0387B2013    |                              | Palet & 4 tubes van Vincent Van Gogh                         |
| Naturalis Biodiversity Center    | v0522B2016    |                              | Stuffed bat with wings spread                                |
| Naturalis Biodiversity Center    | v0521B2016    |                              | Stuffed bat hanging on a branch                              |
| Odermatt, François               | s0292B2011    | Gogh, Vincent van            | Netmenders in the dunes                                      |
| Private collection               | d0378B2014    | Onbekend                     | Trees and Shrubs in the Garden of the Institution            |
| Private collection               | s0016B1990    | Fantin-Latour, Henri         | Basket with Grapes and an Apple                              |
| Private collection               | s05288B2017   | Serusier, Paul               | Jeune bretonne à la faucille                                 |
| Private collection               | s0269B2006    | Bernard, Émile               | Landscape at Pont-Aven                                       |
| Private collection               | v0264B2003    | Wensma, Erik                 | Easel  |
| Private collection               | s0293B2011    | Dongen, Kees van             | Mina Tandja  |
| Private collection               | s0519B2016    | Munch, Edvard                | Fertility  |
| Private collection               | d0245B2001    | Cormon, Fernand              | Young girl   |
| Private collection               | d0132B1994    | Redon, Odilon                | La Nébuleuse   |
| Private collection               | d0256B2002    | Roelofs, Willem              | Cattle market in Scotland                                    |
| Private collection               | d0254B2002    | Bosboom, Johannes            | Lime-kiln near the quarry of Chaufontaine                    |
| Private collection               | d0255B2002    | Alma Tadema, Lourens         | The silent councillor  |
| Private collection               | b0265B2003    | Gogh, Vincent van            | Letter from Vincent van Gogh to Hermanus Tersteeg            |
| Private collection               | s0529B2017    | Van Gogh, Vincent            | Sunset at Montmajour   |
| Private collection               | s0539B2018    | Mesdag, Hendrik Willem       | Seascape   |
| Private collection               | s0540B2018    | Artz, David Adolph Constant  | Mother and child   |
| Private collection               | s0541B2018    | Artz, David Adolph Constant  | Woman with basket  |
| Remonstrantse Gemeente te Leiden | b0100B1989    | Keur, Jacob en Pieter        | De gansche H. Schrifture [...] (Bible of Theodorus van Gogh) |
| Rijksmuseum                      | s0085B1991    | Decamps, Alexandre-Gabriel   | Searching for Truffles                                       |
| Rijksmuseum                      | s0183B1999    | Daubigny, Charles François   | October  |
| Rijksmuseum                      | s0180B1999    | Courbet, Gustave             | Winter Landscape   |
| Rijksmuseum                      | s0084B1991    | Daumier, Honoré              | The Reading  |
| Rijksmuseum                      | s0086B1991    | Delacroix, Eugène            | The Agony in the Garden                                      |
| Rijksmuseum                      | s0089B1991    | Fantin-Latour, Henri         | Flowers from Normandy  |
| Rijksmuseum                      | s0075B1991    | Boulard, Auguste             | The Meal   |
| Rijksmuseum                      | s0073B1991    | Bernard, Émile               | Self-Portrait  |
| Rijksmuseum                      | s0079B1991    | Courbet, Gustave             | Apples   |
| Rijksmuseum                      | s0093B1991    | Millet, Jean-François        | Girl Carrying Water  |
| Rijksmuseum                      | s0099B1991    | Vollon, Antoine              | View of Paris  |
| Rijksmuseum                      | s0096B1991    | Ribot, Théodule              | Woman Sewing   |
| Rijksmuseum                      | s0008B1986    | Dupré, Jules                 | The Broad Way  |
| Stedelijk Museum Amsterdam       | s0144B1996    | Rousseau, Théodore           | The Forest of Fontainebleau                                  |
| Stedelijk Museum Amsterdam       | s0143B1996    | Maris, Matthijs              | Head of a Sheep  |
| Stedelijk Museum Amsterdam       | s0140B1996    | Corot, Jean-Baptiste-Camille | Young Woman with a Mandolin                                  |
| Stedelijk Museum Amsterdam       | s0197B1999    | Millet, Jean-François        | Woman Carding Wool   |
| Stedelijk Museum Amsterdam       | v0151B1996    | Rodin, Auguste               | Bust of Madame Fenaille                                      |
| Stedelijk Museum Amsterdam       | s0138B1996    | Mauve, Anton                 | Woodcutters  |
| Stedelijk Museum Amsterdam       | v0148B1996    | Degas, Edgar                 | The Tub  |
| Stedelijk Museum Amsterdam       | v0149B1996    | Renoir, Pierre-Auguste       | The Judgment of Paris  |
| Stedelijk Museum Amsterdam       | s0200B1999    | Allebé, August               | Museum Visit   |
| Ten Haaf Projects                | s0516B2008    | Sisley, Alfred               | The Village Les Sablons                                      |

| Owner   | Object number | Artist                | Title                                      |
|---|---------------|-----------------------|--|
| The Samuel Courtauld Trust, The Courtauld Gallery, London | s0535B2018    | Gogh, Vincent van     | La Crau with Peach Trees in Blossom        |
| The Samuel Courtauld Trust, The Courtauld Gallery, London | s0536B2018    | Gogh, Vincent van     | Self-Portrait with Bandaged Ear            |
| Triton Collection Foundation                              | s0518B2008    | Gogh, Vincent van     | Still Life with Wildflowers and Carnations |
| Triton Collection Foundation                              | s0520B2016    | Sérusier, Paul        | The Apple Harvest                          |
| Triton Collection Foundation                              | d0227B1999    | Millet, Jean-François | Young cowherd                              |
| Triton Collection Foundation                              | d1194B2015    | Degas, Edgar          | Breakfast after the bath                   |
| Universiteitsmuseum Utrecht                               | v0523B2014    |                       | Dish with mountain chalk                   |
| Universiteitsmuseum Utrecht                               | v0524B2014    |                       | Dish with two ink tablets                  |
| Zeeuws Museum   | s0379B2014    | Rappard, Anthon van   | Tile Painters                              |

# Long-term loans to other museums

| Museum                             | Object number | Artist                    | Title                     |
|------------------------------------|---------------|---------------------------|---------------------------|
| Joods Historisch Museum, Amsterdam | s0315V1994    | Haan, Meijer de           | Portrait of a Bearded Man |
| Joods Historisch Museum, Amsterdam | s0361M1972    | Isaacson, Joseph Jacob    | Boaz and the Kinsman      |
| Rijkmuseum Twenthe, Enschede       | s0433M1992    | Poeckh, Theodor           | Portrait of a Woman       |
| Vrije Universiteit, Amsterdam      | v014M1975     | Metzler, Kurt Laurenz     | Portrait of a Woman       |
| Gemeentemuseum, Den Haag           | v0097M1994    | Lion Cachet, Carel Adolph | Easel                     |
| Groninger Museum, Groningen        | hwm059A       | Collenius, Herman         | Vanitas: Lady World       |

# Research projects

## ***Research in preparation for the exhibition Gauguin and Laval on Martinique, including expert meeting***

Maite van Dijk, Joost van der Hoeven, René Boitelle

Status: completed in autumn 2018, academic publication in progress (2021)

## ***Research into Van Gogh's Sunflowers***

Nienke Bakker, René Boitelle, Marije Vellekoop

External: Muriel Geldof, Suzan de Groot, Luc Megens (Cultural Heritage Agency), Ella Hendriks, Maarten van Bommel and Klaas- Jan van den Berg (University of Amsterdam), Wim Genuit (Shell Technology Centre), Costanza Miliani, Letizia Monico, (University of Perugia), Piotr Targowski, Magdalena Iwanicka (Nicolaus Copernicus University, Toruń), Koen Janssens, Geert van der Snickt en Frederik Vanmeert (University of Antwerp), Catherine Higgitt en Christopher Riopelle (National Gallery, London)

Status: until opening of exhibition in the summer of 2019

## ***Biography of Jo van Gogh-Bonger and accessibility diaries Jo van Gogh-Bonger***

Hans Luijten

Supervisor: Marije Vellekoop

Status: until publication in September 2019

## ***Authenticity research***

Louis van Tilborgh, Teio Meedendorp, Nienke Bakker, Marije Vellekoop, Monique Hageman, Ruud Hogerwerf, Hannie Diependaal, Oda van Maanen, Kathrin Pilz

External: Muriel Geldof (RCE) Status: in progress

## ***Research in preparation for the collection catalogue Paintings 3: Arles, Saint Remy and Auvers***

Louis van Tilborgh, Teio Meedendorp, Nienke Bakker, Bregje Gerritse, Monique Hageman, Hannie Diependaal, Oda van Maanen, Kathrin Pilz, Saskia van Oudheusden

External: Muriel Geldof (RCE)

Supervisor: Marije Vellekoop

Status: in progress

## ***Biography V.W. van Gogh***

Roelie Zwikker

Supervisor: Marije Vellekoop and Hans Renders (University of Groningen)

Status: in progress

## ***Research into Van Gogh's canvas: Threadcount project***

Louis van Tilborgh, Teio Meedendorp, Kathrin Pilz

External: Ella Hendriks (University of Amsterdam), Muriel Geldof (RCE), Don Johnson (Rice university, Houston), Bill Sethares (University of Wisconsin)

Status: in progress

## ***Research in preparation for the collection catalogue Contemporaries (paintings and drawings)***

Joost van der Hoeven, Maite van Dijk, Fleur Roos Rosa de Carvalho, Renske Suijver

Supervisor: Marije Vellekoop

Status: in progress

## ***Research in preparation for the exhibition Klimt in international context***

Lisa Smit, Renske Suijver, Edwin Becker

External: Markus Fellinger (Belvedere, Wenen)

Status: in progress

***Contribution to external research project Andries Bonger and Odilon Redon***

Fleur Roos Rosa de Carvalho

External: Dario Gamboni, Fred Leeman, Merel van Tilburg

Status: in progress

***Contribution to external research project Bayesian methods (Nicas)***

Louis van Tilborgh

Status: in progress

Content update vangoghletters.org

Nienke Bakker, Hans Luijten

Status: in progress

# Museum publications

## Exhibition catalogues

### ***Van Gogh & Japan***

Louis van Tilborgh, Nienke Bakker, Cornelia Homburg, Tsukasa Kōdera and Chris Uhlenbeck, with a contribution of Claire Guitton Van Gogh Museum / Hokkaidō Shimbun Press

Publisher: Mercatorfonds

Design: Studio Berry Slok

French co-edition: Actes Sud

Distribution English edition: Yale University Press

Language editions: Dutch, English and French

Japanese and English edition (distribution only in Japan): Seigensha Publishers, Tokyo, 2017

### ***Mesdag & Japan***

Renske Suijver, in collaboration with Bram Donders

Publisher: Van Gogh Museum

Design: Joseph Plateau

Language: Dutch / English

Distribution: Exhibitions International

### ***Gauguin and Laval in Martinique***

Maite van Dijk and Joost van der Hoeven, with contributions of Sylvie Crussard and Karen Rechnitzer Pope

Publisher: THOTH

Design: Beukers Scholma

French co-edition: Mercatorfonds

Language editions: Dutch, English and French

## Academic publications

### ***Japanese Prints. The Collection of Vincent van Gogh***

Chris Uhlenbeck, Louis van Tilborgh and Shigeru Oikawa

Publisher: Van Gogh Museum, in collaboration with Tijdsbeeld

Publishing Design: Tijdsbeeld & Pièce Montée

Co-edition: Thames & Hudson (London / New York)

Distribution in The Netherlands: Exhibitions International

Language editions: Dutch and English

## Other publications

### ***De schetsboeken van Vincent van Gogh / The Sketchbooks of Vincent van Gogh***

Nienke Denekamp

Book accompanying the facsimiles of Van Gogh's sketchbooks

Publisher: Van Gogh Museum Enterprises / Komma Publishers

Design: Typography Interiority & Other Serious Matters (Els Kerremans)

Language: Dutch / English

### ***Handboek Recht voor de Culturele Sector [A Guide to Legal Matters for the Cultural Sector]***

Eva Schievelde and Peggy de Jonge

Publisher: Wolters Kluwer Nederland, in collaboration with the Van Gogh Museum

Language: Dutch

# Additional functions

## Additional activities of Supervisory Board members

|                    |  |
|--------------------|--|
| Jaap Winter        | Chair of the Van Gogh Museum Supervisory Board<br>Member of the Board of the Goldschmeding Foundation<br>Commissioner for Randstad   |
| Joanne Kellermann  | Member of the Van Gogh Museum Supervisory Board<br>Member of the Supervisory Board Universiteit Utrecht  |
| Hein van Beuningen | Member of the Van Gogh Museum Supervisory Board<br>Member of the Board of the Carré Foundation<br>Member of the Supervisory Board of Plan Nederland                        |
| Gary Tinterow      | Member of the Van Gogh Museum Supervisory Board<br>President of the Houston Museum District Association  |
| Jacobina Brinkman  | Member of the Van Gogh Museum Supervisory Board<br>Member of the Supervisory Board of NTR<br>Member of the Performing Arts Fund NL Supervisory Board                       |
| Maurine Alma       | Member of the Van Gogh Museum Supervisory Board<br>Member of the Board of Supervisory Directors Floramedia Group B.V.<br>Member of the Supervisory Board of Diabetes Fonds |

## Additional functions management

|                     |  |
|---------------------|--|
| Adriaan Dönszelmann | Collaborative partner with JINC<br>Member of the Supervisory Board of the Montessori Schools, Amsterdam region<br>Member Presidents Institute  |
| Axel Rüger          | Member of the Selection Committee for the TEFAF showcase<br>Member of the Steering Board of the Apeldoorn Conference<br>Trustee of the Art Fund<br>Member of the jury for the Van Lanschot Art Prize<br>Member of the Advisory Board of Van Lanschot<br>Member of the City of Amsterdam's 'City in Balance' task force<br>Member of Stichting Marijn Brouwers Producties<br>Member of BIZOT Group of international museum directors<br>Member of Advisory Board Vereniging Rembrandt |

## Additional functions employees

|                             |   |
|-----------------------------|---|
| Edwin Becker                | Chair of the Becker Foundation, Roermond<br>Chair of Stichting BienNEELe, Roermond<br>Chair of Stichting LABland (scenographers collective)<br>Member of the IEO (International Exhibition Organizers) Steering Committee<br>Co-curator ikv Stichting Biënnale Roermond (Maand van de Mystique)<br>Chair Scientific Council, Royal Museums of Fine Arts of Belgium, Brussel |
| Geeta Bruin                 | Chair of the Van Gogh Museum Works Council<br>Member of the Museum Gouda Supervisory Board<br>Exhibitions Project Manager at Het Noordbrabants Museum<br>Member of the KOG Paintings Committee<br>Member of the Monitoring Netherlands Digital Heritage working group   |
| Fleur Roos Rosa de Carvalho | Member Scientific committee étude et édition critique de la correspondance Redon-Bonger   |
| Maite van Dijk              | Chair of Art Museums section at the Dutch Museum Association<br>Member of the Board Art Museum section, Vereniging voor Nederlandse Kunsthistorici<br>Member of the Board European Society of Nineteenth Century Art<br>Lid Board of Trustees, Arp Museum Bahnhof Rolandseck (since December 2018)  |
| Nikola Eltink               | Member of the Board of Stichting Zicht in Erfgoed   |
| Willem van Gogh             | Member of the Board of Stichting Für Elise, Nihon no Hanga Museum, Amsterdam  |
| Monique Hageman             | Member of the Board (treasurer) of Stichting Nederlandse Kunsthistorische Publicaties   |
| Milou Halbesma              | Member of the Board of Van Gogh Europe Foundation   |
| Ezra de Jong                | Director of PPI0 B.V.   |
| Hans Luijten                | Scientific Advisory Committee Mondrian Edition Project  |
| Oda van Maanen              | Freelance conservator<br>Member of the Certification Committee for Trainee Conservators on the Conservation and Restoration of Cultural Heritage<br>Master's at the University of Amsterdam   |
| Teio Meedendorp             | Member of the Board of Kunstlicht, magazine for the Arts, VU Amsterdam  |
| Marijke Naber               | Member of the Board of the Development section at the Dutch Museum Association  |
| Niels van Neck              | Information administrator at Stichting Kasteel Middachten   |
| Marianne Nouwen-Van Hees    | Member of the Board of the Information System for Dutch Museums (SIMIN) section at the Dutch Museum Association   |
| Geer Oskam                  | Treasurer Stichting Museumplusbus   |
| Saskia van Oudheusden       | Conservator/owner at Saskia van Oudheusden Schilderijenrestauratie  |
| Marije van der Pas          | Member of the Advisory Council Anna K. Strategisch Sponsor Advies Bureau voor Kunst en Cultuur  |
| Martijn Pronk               | Member of Governing Board Europeana Foundation<br>Member of Advisory Committee We Are Museums   |
| Louis van Tilborgh          | Editor of Simiolus: Netherlands Quarterly for the History of Art<br>Occasional advisor on museum acquisitions of 19th-century art at the Mondriaan Fund<br>Professor at the University of Amsterdam   |
| Ilse van Triest             | Member of the Advisory Council of Platform Museum Locaties (PML)  |
| Marthe de Vet               | Member of the Advisory Council of Cultural Participation Fund<br>Member of the Supervisory Board of Cultuurschake<br>Member of the Board of the Museumpleinbus  |

# Lectures and other academic activities

|                             |  |   |   |                   |
|-----------------------------|--|---|---|-------------------|
| Nienke Bakker               | La correspondance de Vincent van Gogh  | Société des Amis du Musée des Beaux-Arts, Bordeaux                                    | 06 April 2018                                   |                   |
|                             | The rage of Japanese art in Paris  | Van Gogh Museum, Amsterdam  | 06 May 2018                                     |                   |
|                             | Translating into Colours: Van Gogh's Copies after Millet   | Harvard Art Museums, Cambridge, MA  | 19 June 2018                                    |                   |
|                             | Van Gogh in Paris  | Art Gallery of New South Wales, Sydney  | 21 July 2018                                    |                   |
|                             | Picasso découvre Van Gogh: couleur expressive et génie visionnaire   | Musée d'Orsay, Paris  | 29 November 2018                                |                   |
| Edwin Becker                | Guided tour for Van Lanschot   | Tefaf, Maastricht   | 10 March 2018                                   |                   |
|                             | Opening Corpus Dei, Sabrina van den Heuvel   | NIKI, Florence  | 15 March 2018                                   |                   |
|                             | Lecture Icarus revisited (Limburgse Kunstenaars)   | Post+Garcia, Maastricht   | 25 March 2018                                   |                   |
|                             | Lecture Van Gogh and the light (GLOW)  | Huize de Laak, Eindhoven  | 11 April 2018                                   |                   |
|                             | Moderator: Measuring Success, Panellist: Thinking outside the Frame: Making a Digital Difference                                       | International Exhibition Organizers Conference Ottawa                                 | 18-20 April 2018                                |                   |
|                             | Lecture Van Gogh & Japan   | Cuypershuis, Roermond   | 02 June 2018                                    |                   |
|                             | Opening Richard Bolhuis  | Museum Buitenplaats, Eelde  | 22 June 2018                                    |                   |
|                             | Yellow House trip  | Essen-Düsseldorf-Hagen  | 12-15 July 2018                                 |                   |
|                             | Opening Corpus Dei, Sabrina van den Heuvel   | X-Bank, Amsterdam   | 26 July 2018                                    |                   |
|                             | Lecture The Dutch in Paris   | 't Paradijs, Roermond   | 27 November 2018                                |                   |
|                             | Lecture Van Gogh at work   | Rotary Eindhoven Soeterbeek   | 04 December 2018                                |                   |
| René van Blerk              | The use of LessonUp and the online platform Van Gogh at school - Get to know Vincent, in cooperation with Janneke Pleijsier (LessonUp) | Van Gogh Museum, Amsterdam  | 10 December 2018                                |                   |
| Sinja Bloeme                | DEPT talks: rebranding/revitalisatie visual identity VGM, in cooperation with Studio Dumber - Liza Enebeis                             | DEPT Hoofdkantoor, Amsterdam  | 04 April 2018                                   |                   |
|                             | Gastdocent communicatie - en fotostyling   | Academie Artemis  | November-December 2018                          |                   |
| Ann Blokland                | Feeling van Gogh. Making Vincent van Gogh's art accessible   | Maastricht University   | 25 June 2018                                    |                   |
|                             | Feeling Van Gogh. A programme for the senses   | Reinwardt Academie-studenten in het Van Gogh Museum                                   | 17 April 2018                                   |                   |
|                             | Inclusive practices in the Van Gogh Museum, in cooperation with Ghanima Kowsoleea  | University of Washington-studenten in het Van Gogh Museum                             | 30 August 2018                                  |                   |
|                             | Van Gogh Dreams: the realisation of an 'exhibition' without art, in cooperation with Ghanima Kowsoleea                                 | Van Gogh Museum, Amsterdam  | 02 September 2018                               |                   |
| René Boitelle               | Radio-interview Conserving the works of the Van Gogh Museum  | BBC Worldservice In the Studio  | 2 October 2018 (broadcast)                      |                   |
|                             | Radio-interview Art World Innovators Paintings Conservation  | University of Manitoba, Winnipeg  | 23 January 2019 (broadcast)                     |                   |
|                             | A Decisive Experience. Research into Materials and Techniques by Gauguin and Laval (Martinique 1887)                                   | Expert Meeting Gauguin and Laval in Martinique, Van Gogh Museum, Amsterdam            | 01 November 2018                                |                   |
| Fleur Roos Rosa de Carvalho | Prints in Paris 1900. Henri de Toulouse-Lautrec: van elitair tot populair  | Herfstsalon, Den Haag   | 07 October 2018                                 |                   |
| Maite van Dijk              | Conversation with Stefan Kuiper (de Volkskrant) on art critic and exhibitions  | ESNA Winterseminar in Panorama Mesdag, Den Haag                                       | 26 January 2018                                 |                   |
|                             | Lecture  | Vereniging Rembrandt in het Van Gogh Museum, Amsterdam                                | 28 January 2018                                 |                   |
|                             | Member of academic comité en chair of Session 5: Forged bonds: Competing for each other's attention                                    | ESNA-symposium Male Bonds in Nineteenth-Century Art, Museum voor schone kunsten, Gent | 15-16 May 2018                                  |                   |
|                             | Expert meeting Inclusive museum policy   | Museumkennisdag van de Museumvereniging, Louwmanmuseum, Den Haag                      | 05 October 2018                                 |                   |
|                             | Sunday lecture Gauguin and Laval in Martinique   | Van Gogh Museum, Amsterdam  | 07 October 2018                                 |                   |
|                             | Organization and chair international expert meeting Gauguin and Laval in Martinique, in cooperation with Joost van der Hoeven          | Van Gogh Museum, Amsterdam  | 1-2 November 2018                               |                   |
|                             | Member 'Program' of debate inclusiveness   | Erlenmeyer, Lab 111, Amsterdam  | 23 November 2018                                |                   |
|                             | Art 'office' Gauguin and Laval in Martinique   | Vincent on Friday, Van Gogh Museum, Amsterdam   | 30 November 2018                                |                   |
|                             | Adriaan Dönszelmann  | Conversation with Adriaan Dönszelmann about entrepreneurship and culture              | Cultuur & Ondernemen, Amsterdam                 | 19 February 2018  |
|                             |  | Member Being a leader in the 21st century   | Inspire & Impact Together conference, Amsterdam | 28 September 2018 |
|                             | Member Shaping New Museums - The Role and Development  | National Art Center, Tokyo, Japan   | 01 November 2018                                |                   |

|                       |   |  |                   |
|-----------------------|---|--|-------------------|
| Nikola Eltink         | Informal Learning Leadership Collaborative Influence as Museum  | Van Gogh Museum, Amsterdam   | 18 April 2018     |
|                       | Van Gogh Dreams: A Journey into His Mind  | ICEE-ICFA conferentie, Madrid  | 13 November 2018  |
| Willem van Gogh       | Opening speech exhibition Vincent in Japan: Admired, Worshipped and Copied  | Nihon no Hanga, Amsterdam  | 03 May 2018       |
|                       | Vincent van Gogh's Heritage and Influence   | Christie's NYC en Neuberger Berman, New York   | 01 November 2018  |
| Milou Halbesma        | Reputation management and research  | VU Masterclass   | 19 April 2018     |
|                       | Exchange Van Gogh Museum X Louvre   | Louvre, Paris  | 13 September 2018 |
|                       | Guest college   | Universitat internacional de Catalunya   | 29 November 2018  |
|                       | Art Business Conference   | London   | 04 September 2018 |
| Joost van der Hoeven  | The relationship between Gauguin and Laval: A re-evaluation   | ESNA-symposium Male Bonds in Nineteenth-Century Art, Museum voor Schone Kunsten, Gent                                | 15 May 2018       |
|                       | Gauguin and Laval: Artistic friends   | Van Gogh Museum, Amsterdam   | 02 December 2018  |
| Jolein van Kregten    | Watching over the shoulder of the artist and the conservator  | RCE symposium The New Custodians: de keuzes die zij maken, de kennis die zij nodig hebben, Van Abbemuseum, Eindhoven | 23 October 2018   |
| Esmee Köhler          | Step into a world of press, in cooperation with Catherine Wolfs   | Studievereniging Mercurius, Amsterdam  | 20 June 2018      |
| Roelof van der Kooij  | Facility management amongst paintings   | Creme Nederland - Corporate Real Estate Management Executives  | 06 December 2018  |
| Teio Meedendorp       | Authenticity issues   | Universiteit Utrecht   | 04 April 2018     |
|                       | Butte Montmartre  | Singer Museum, Laren   | 27 May 2018       |
|                       | Vincent van Gogh - authenticity issues regarding the works on paper   | AiA congres Louwman Museum, Wassenaar  | 08 June 2018      |
|                       | The sepia effect - discoloration in Van Gogh's drawings   | Summer School programma Van Gogh Museum, Amsterdam   | 20 July 2018      |
|                       | Vincent van Gogh - authenticity issues regarding the works on paper   | Kröller-Müller Museum, Otterlo   | 21 September 2018 |
|                       | Ploughing at diner time   | Hong Kong  | 22 November 2018  |
| Marijke Naber         | The Art of Development  | Museumcongres  | 05 October 2018   |
| Saskia van Oudheusden | Paint Infill for Texture Reconstruction, in cooperation with Danielle Duggins, Mitra Almasian, Maurice Aalders, Olivier Cossairt, Marc Walton | Gordon Research Conference   | 22-27 July 2018   |
| Fransje Pansters      | Lunch 'n Learn lecture  | SparkOptimus, Amsterdam  | 19 October 2018   |
| Martijn Pronk         | The Digital Communication Strategy of the Van Gogh Museum   | Le Musée au défi, Plateforme 10, Lausanne  | 27 April 2018     |
|                       | Workshop Van Gogh Museum's Social Media Strategy  | We Are Museums, Marrakech  | 08 May 2018       |
|                       | Digital Communication Strategy, Case Studies from the Van Gogh Museum   | Akbank Sanat International Museums Seminar, Istanbul   | 25 May 2018       |
|                       | Van Gogh Museum Social Media  | Musée du Louvre, Paris   | 13 September 2018 |
|                       | Musée Van Gogh - quelques bonnes pratiques commerciales et numériques   | 9èmes Rencontres Nationales Culture & Innovation, Parijs   | 26 September 2018 |
| Laurine van Rooijen   | Museum Licensing - Licensing makes Museums Art Come to Life   | Licensing expo, Shanghai   | 26 July 2018      |
| Axel Rüger            | VG & Japan  | Murakami Weekend, SS Rotterdam, Rotterdam  | 13 January 2018   |
|                       | Van Gogh Museum, Brand Story  | Museums Conference, Larry's List. Peninsula Hotel, Hong Kong   | 29 March 2018     |
|                       | Die Anziehungskraft des Südens. Vincent van Gogh und Paul Cézanne in der Provence   | MS Europa  | 02 July 2018      |
|                       | No more room for growth? Overtourism and its lessons for the wider attractions industry   | RAI, Amsterdam   | 25 September 2018 |
|                       | Museum beyond walls: A not so digital experience  | Conference Bizot Group, San Francisco  | 26 October 2018   |
|                       | 'I want to touch people with my art', The recent growth and development of the Van Gogh Museum  | Symposium Shaping new Museums. National Art Centre, Tokio  | 01 November 2018  |
|                       | Een Munch voor het Van Gogh Museum  | Lecture voor de Vereniging Rembrandt. Kröller-Müller Museum, Otterlo   | 17 November 2018  |
| Pepijn Schaafsma      | Vincent on Friday   | International Museum Members Conference in het Rijksmuseum, Amsterdam  | 24 April 2018     |
| Ben van der Stoop     | Chair Expert Meeting Sustainable Buildings  | Expert meeting Club van 11   | 18 September 2018 |
|                       | Preservation Van Gogh Museum buildings  | Esconetwerk  | 13 November 2018  |
| Louis van Tilborgh    | Horizonlecture: Vincent van Gogh in Japan, in cooperation with Koninklijke Concertgebouworkest  | Spui 25, Amsterdam   | 31 January 2018   |
|                       | Van Gogh en Japan   | Amsterdamse Academische Club, Amsterdam  | 17 May 2018       |
|                       | Organisatie Symposium Van Gogh and Japan  | Van Gogh Museum, Amsterdam   | 06-07 June 2018   |
|                       | Introductory Lecture: Van Gogh & Japan - New Findings   | Symposium Van Gogh and Japan, Van Gogh Museum, Amsterdam   | 07 June 2018      |

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|---------------------|--|--|---------------------------|
|                     | Tutorial Seminar Van Gogh Museum Visiting Fellow in the History of Nineteenth-Century Art in cooperation with Universiteit van Amsterdam | The seminar has been organised by Frances Connelly, Professor of Modern Art, University of Missouri-Kansas City, 3-8 juni 2018: The Grotesque in Late Nineteenth-Century European Art. | March-June 2018           |
|                     | Tutorial Van Gogh and his Reputation   | Research Master's, Arts of the Netherlands (Arts and Culture), Universiteit van Amsterdam  | April-May 2018            |
| Marije Vellekoop    | From snotty tones to healthy colours: Van Gogh and colour theory   | Lecture symposium Van Gogh. Stillleben, Museum Barberini, Potsdam  | 05 December 2018          |
| Marthe de Vet       | Changing the way we work to enhance participation. Lessons learned at Van Gogh Museum  | Congres Communicating the Arts, Brussel  | 30 May 2018               |
|                     | Art, elderly people and health, in cooperation with Sanne Scholten (LKCA), Cretien van Kampen (SCP)                                      | Congres Een nieuwe generatie ouderen(zorg), Nieuwegein   | 28 November 2018          |
|                     | Workshop How Age Friendly is your organisation?  | Congres Age Friendly Cultural City Amsterdam   | 26 May 2018               |
|                     | Elderly people meet Van Gogh, in cooperation with Marie-Jose van Schaik  | Congres Kunstkracht 55+, Westland  | 22 March 2018             |
|                     | Listening with your ears. Accessibility for the deaf visitors and the hard of hearing  | Symposium Musea in gebaren, Amsterdam  | 16 November 2018          |
|                     | Van Gogh ontmoet. Age Friendly Van Gogh Museum   | Nationale coalitie tegen eenzaamheid, Den Haag   | 26 September 2018         |
|                     | Lecture VGM's vision on accessibility  | College Reinwardt Academie, Amsterdam  | 08 February 2018          |
|                     | Van Gogh ontmoet. Age Friendly Van Gogh Museum   | EOAM, Amsterdam  | 29 November 2018          |
|                     | Van Gogh ontmoet. 70-plus beleid Van Gogh Museum   | Congres Deltaplan Dementie, Utrecht  | 19 November 2018          |
| Jacob van der Vlugt | Van Gogh Museum & Social Media   | Erasmus Universiteit Cultural Management, Amsterdam  | 02 February 2018          |
|                     | Van Gogh Museum as global player on social media   | Emerce Congres, Amsterdam  | 31 May 2018               |
| Anita Vriend        | Vincent van Gogh Knowledge Hub: The Future of the Van Gogh Museum Library  | Posterpresentatie op de ARLIS/NA conference, New York  | 25 February-01 March 2018 |
| Laurine van de Wiel | Measuring experience and emotions in the Van Gogh Museum   | MOA - Expertise Center voor Marketing-insights, Onderzoek en Analytics, Van Gogh Museum, Amsterdam   | 08 March 2018             |
|                     | Experience as first priority, in cooperation with Kay Bartelink  | Workshop Wat is het vinculum van de persona Ryan?, TIAS Business School, Executive Master of Marketing, Van Gogh Museum, Amsterdam   | 11 April 2018             |
|                     | Visitor experience and pre-visit communication, in cooperation with Tessa Kolkert  | Universiteit van Maastricht. Master Arts and Heritage: Policy, Management and Education, Van Gogh Museum, Amsterdam  | 08 November 2018          |
|                     | Measuring customer experience  | Verzorging college Publieksonderzoek in Kunst en Cultuur: Een kritische analyse', Universiteit van Amsterdam. Masters Museum Studies and Heritage Studies                              | 11 December 2018          |
| Catherine Wolfs     | Work presentation Step into a world of press, in cooperation with Esmee Köhler   | Studievereniging Mercurius, Amsterdam and studievereniging Kunstgeschiedenis, Utrecht  | 20 and 22 June 2018       |

# Publications employees

|                             |  |   |  |
|-----------------------------|--|---|--|
| Nienke Bakker               | In cooperation with Louis van Tilborgh, Cornelia Homburg, Tsukasa Kōdera, Chris Uhlenbeck, with a contribution of Claire Guitton | Van Gogh & Japan  | Van Gogh Museum / Hokkaidō Shimbun Press   |
| Edwin Becker                |  | 'Couleurs et tonalités. Symbolisme et Musique vers 1900'                                    | In: exhibition catalogue La Porte des rêves. Un regard symboliste, Yerres (Propriété Caillebotte) 2018   |
| René van Blerk              |  | StoryZoo op avontuur in het Van Gogh Museum   | StoryZoo B.V.  |
| Ann Blokland                |  | 'Participation at the Van Gogh Museum: A Balancing Act'                                     | In: The International Journal of the Inclusive Museum, Volume 12, December 2018  |
| Fleur Roos Rosa de Carvalho |  | Website Van Gogh Collects: Japanese Prints  | <a href="http://www.vangoghmuseum.nl/en/japanese-prints">www.vangoghmuseum.nl/en/japanese-prints</a>   |
|                             |  | Catalogue Review 'Infinite Shades of Black in the Nineteenth Century'                       | In: Print Quarterly vol. XXXV, March 2018  |
| Maite van Dijk              |  | Interview 'Van ons allemaal sinds 2016: Ponton de la Félicité bij Asnières - Paul Signac'   | In: Bulletin Vereniging Rembrandt, year 28, number 3, p. 41, autumn 2018   |
| Maite van Dijk              | In cooperation with Joost van der Hoeven   | Gauguin en Laval in Martinique  | Van Gogh Museum / Thoth  |
| Bram Donders                | In cooperation with Renske Suijver   | Mesdag & Japan  | Van Gogh Museum  |
| Joost van der Hoeven        | In cooperation with Maite van Dijk   | Gauguin en Laval in Martinique  | Van Gogh Museum / Thoth  |
| Joost van der Hoeven        |  | 'Met bravoure geportretteerd. Van Gogh Museum verwerft zijn eerste Munch - en wat voor één' | In: Bulletin van de Vereniging Rembrandt, March 2018   |
| Teio Meedendorp             |  | 'Vincent van Gogh - The hill of Montmartre with stone quarry'                               | In: Fred Leeman (e.a.), Impressionism and Beyond. A Wonderful Journey, cat. tent. Laren (Singer Museum), Laren 2018, pp. 13-23, 153  |
| Lisa Smit                   |  | 'Where Music Meets the Eye: Depicting and Illustrating Music around 1900. An Anthology'     | In: Ästhetik der Innerlichkeit. Max Reger und das Lied [conference proceedings], Stefan Gasch ed., volume 48. Wiener Veröffentlichungen zur Musikwissenschaft, Wenen: Hollitzer Wissenschaftsverlag, 2018: pp. 273-292 |
| Renske Suijver              | In collaboration with Bram Donders   | Mesdag & Japan  | Van Gogh Museum  |
| Louis van Tilborgh          | In cooperation with Nienke Bakker, Cornelia Homburg, Tsukasa Kōdera, Chris Uhlenbeck, met een bijdrage van Claire Guitton        | Van Gogh & Japan  | Van Gogh Museum / Hokkaidō Shimbun Press   |
| Louis van Tilborgh          | In cooperation with Chris Uhlenbeck en Shigeru Oikawa  | Japanese Prints. The Collection of Vincent van Gogh   | Van Gogh Museum, in cooperation with Tijdsbeeld Publishing   |

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It is thanks to our main partners that we are able to fulfil our mission to enrich and inspire people with the life and work of Vincent van Gogh.

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